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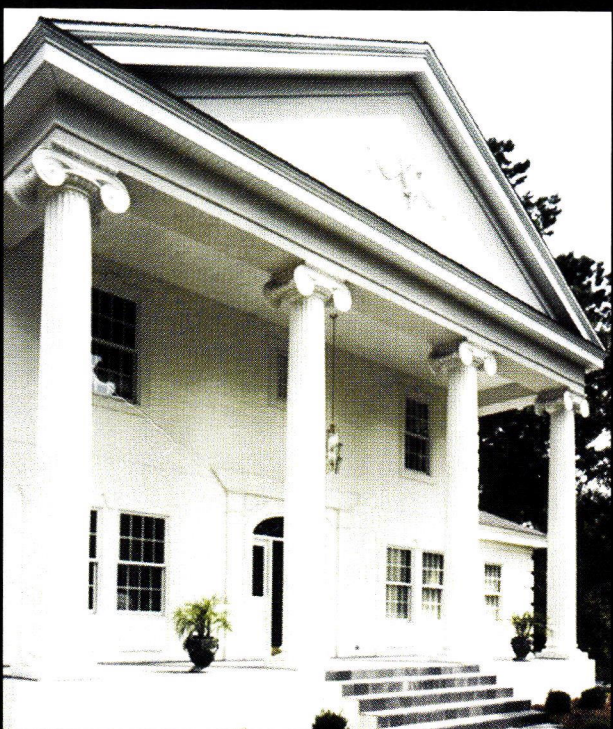
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OLUME 2 ♦ NUMBER 1 ♦ SPRING 2001



ON THE COVER: The Brooklyn Heights, N.Y., firm of Cameron Cameron & Taylor Design Associates renovated and designed an addition to a residence in East Moriches, N.Y. This photo dramatizes how beautifully the room flows into another with entryways articulated by traditional moldings and corner blocks. (Photo: Peter Girice Photography)

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Assistant Editor **Henrika Taylor**

Contributing Editor **Eve M. Kahn**

Art Director **Judith Siegel Lief**

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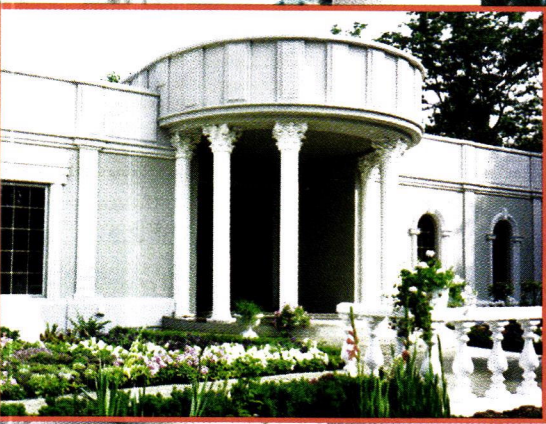
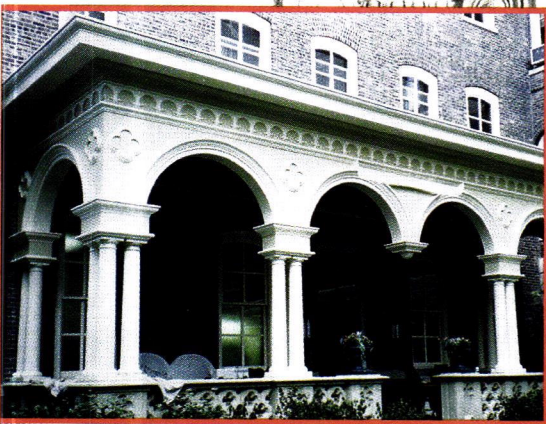
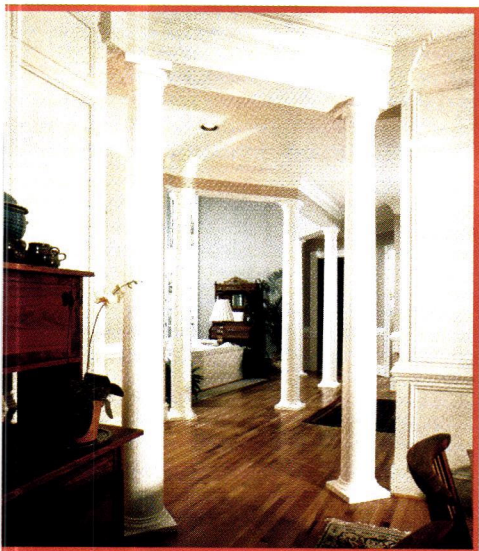
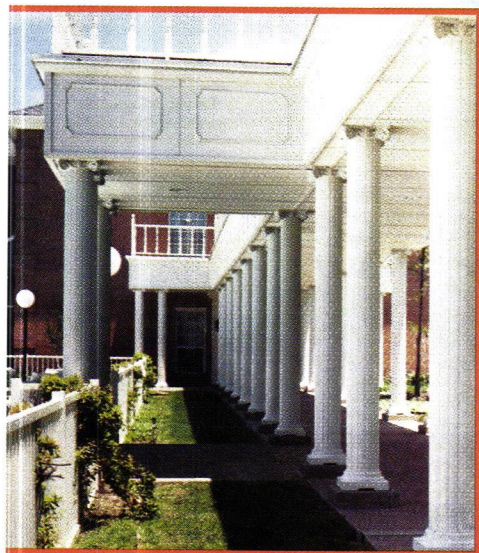
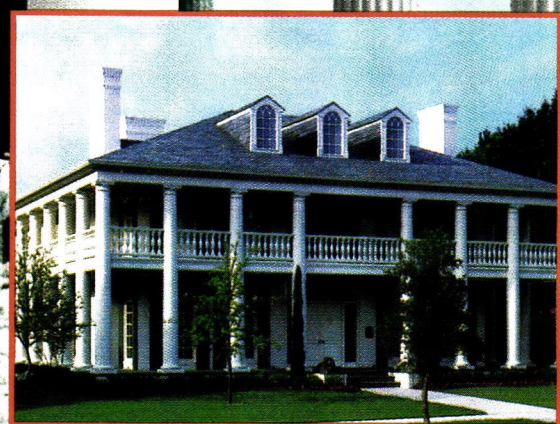
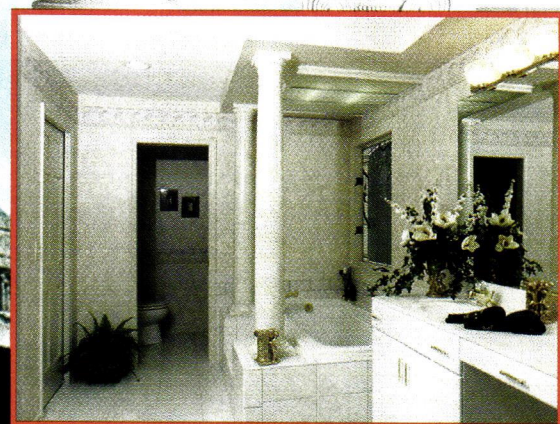
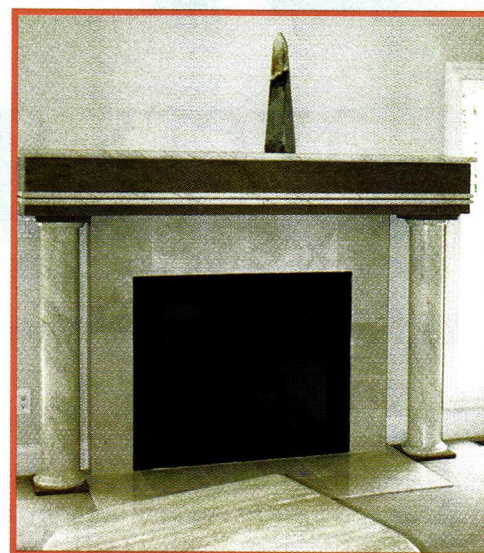


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WRITE IN NO. 5008



Layers of Meaning

The buildings of Thomas Norman Rajkovich draw in viewers with eye-pleasing proportion and ornament, and then educate them with intellectual depths.

by Eve M. Kahn

It all can start with just an acorn. That is, to comprehend the architecture of Thomas Norman Rajkovich, you can begin by delving into details as tiny as carved seedpods. Every feature in this midwest-based classicist's work is imbued with layers of meaning: Every inch reflects some facet of the client's core values, echoes previous masterstrokes in design history, and reinforces architecture's continued capacity to stir up joy and hope.

Consider, for example, an apparently simple brick-walled sunroom by Rajkovich (pronounced RYE-koe-vitch). Its bell-curved dome is based on traditional rooftops in the owner's native Sweden, and also pays tribute to the client's passion for the surrounding garden — the quarter-spherical room, a trompe-l'oeil sky scene painted on its ceiling, is meant to resemble a private mini-cosmos. And if you closely study a Rajkovich office at a Kohn Pedersen Fox office tower in downtown Chicago, you'll note he's transformed bland masonry dividers between windows into stout Doric piers, and rerouted ducts so that the former acoustic-tile ceiling is now an ennobling vault. The executive there can almost forget that other offices lie just inches overhead.

As for the aforementioned Rajkovich acorns: They turn up unexpectedly, for instance, in a dentil band around a gallery commemorating the life of the late Minnesota governor Rudy Perpich. The son of an iron-ore miner, Perpich became a widely beloved and progressive legislator — the acorns symbolize his maturing into a lofty figure from a humble background. They appear each time the dentil band turns a corner (McKim, Mead and White similarly used botanical devices, in their case pinecones, at these tricky points in classical architecture). But at a corner near a portrait of the governor as an overalls-clad young man, Rajkovich inserted just an acorn cap instead, implying that seeds drop and germinate, and perhaps thereby subliminally in-



Thomas Norman Rajkovich (center), with associates Kim Kuhlman (left) and Jason Andrew Montgomery



In one of many happy accidents that have furthered Rajkovich's career, he happened to meet this house's owner on a tour of structures by David Adler, Chicago's master of prewar eclecticism. Rajkovich highlighted the circa-1970 building's drab entrance with a coupled-column portico. Photo: Michael Tropea

spiring visitors with faith in their own potential.

"I have long believed that architecture, by delighting the senses and stimulating the intellect, can make a difference," he says, in his customarily thorough, didactic, bullet-point speech. (He can't resist the urge to educate even in casual conversation, he notes; he's not only taught Classicism on and off for a decade, but also both his parents are schoolteachers.) "I could never make just a pragmatic or pretty building, because it would be lifeless," he goes on. "The poetic possibilities of architecture are what keep me optimistic, and motivated. I'd do this work even if I couldn't make any money from it at all."

Growing Fast

His three-person office in Evanston, Ill., operates out of a 1918 limestone structure with a facade derived from Michelangelo designs; outside the window near Rajkovich's desk, Corinthian volutes curl 16 inches tall. He thinks about architecture "95% of my waking hours," he says, even when he's jogging his customary six-to-ten miles a day. He hasn't taken a vacation longer than four days in ten years, and most of his profits go into books for his 1,100-volume library. (He's scarcely invested in computers yet, and won't: The staff would much rather hand-mold their mockups.) He relaxes only when he spends time with his family: his wife Susan, a publishing marketing executive, and seven-year-old son, Thomas the Younger (who can already draw facades of elaborate Colonial landmarks from memory).

Rajkovich, at age 40, has raised the consciousness of dozens of clients about the virtues of subtlety-imbued Classicism, for sites ranging from urban blocks to horse country. What makes his swift rise in this rarefied field especially remarkable are the number of strange coincidences and strokes of luck he's encountered along the way. How many architects in the profession's history have won state-run international competitions before they've passed their licensing exams, and attracted their first major clients by nearly getting arrested for trespassing?

Deep Roots

The coincidences began at birth: October 8 — the anniversary of the Chicago Fire, which cleared the city for so much architectural experimentation, as well as the birthday of Paul Letarouilly, the 19th-

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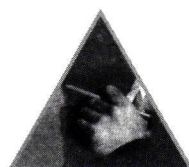
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WRITE IN NO. 3112

century French architect who documented Rome. Rajkovich also shares a birth date with his maternal grandfather, Norman, a brick mason who gave young Thomas tours of structures he'd built around Hammond and Griffith, Ind. (Rajkovich remembers feeling awed by his grandfather's handiwork, and always wondering, "Why isn't his name on it?") His mother taught kindergarten in Indiana and his father, who taught art and art history, is a sculptor along Henry Moore abstract lines, as well as a versatile painter who amazed his child with sketches of roses that looked real and precise copies of Titi-ans.

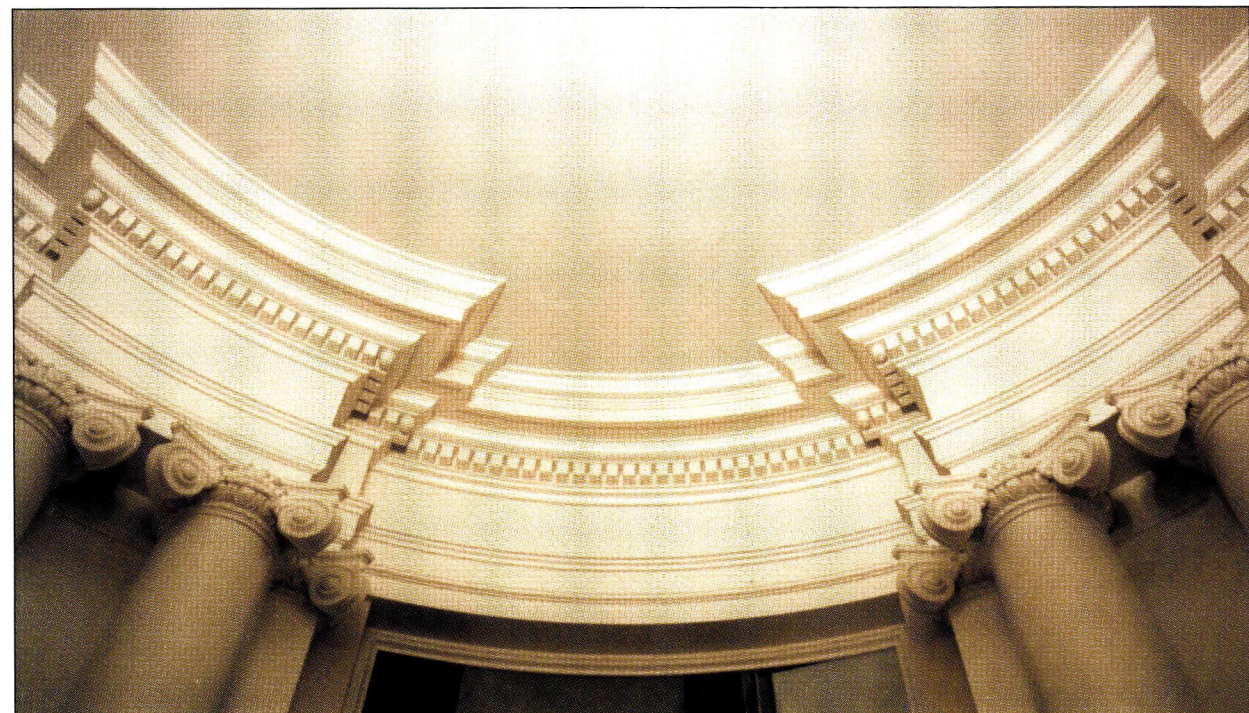
Thomas entered the University of Notre Dame (UND) as a committed Miesian, like his father, when the school was "a little adrift. All the faculty had different interests, although nobody was interested in traditional architecture. Traditional urbanism was considered o.k., as long as the buildings you put up were modernist. And you weren't encouraged to research historic precedent in libraries; if you found anything there that you liked, you had to abstract to death before you used it." His life-changing epiphany occurred during his mandatory third-year abroad at UND's Rome outpost. For a seminar on Italian Renaissance villas, he had to trudge out to Vignola's Villa Lante in the village of Bagnaia. "It was a cold spring day, I was underdressed, I hadn't eaten, the villa was a three-mile walk uphill from the train station, I was so uncomfortable. But when I

reached the top, my breath got taken away. I thought, 'Could anything be more beautiful?' And, 'You could build like this today.' Suddenly I was in a class on ideas, not history. Vignola's design is all about secondary and tertiary readings of Ovid's *Metamorphosis*, but I didn't know that then. I just knew it told me how to photograph it, I felt led around by the architect's ideas of how to experience it. I missed the train I was supposed to take back. I was a different person than I'd been."

Back in Rome and in South Bend, he began experimenting with traditional architecture; despite his professors' discouragements, "I was using masonry instead of glass, I introduced window surrounds, I articulated entranceways." He barely passed his senior-year critics with a proposal to tear down SOM's 1977 addition to the



Rajkovich has proposed that Evanston, Ill., move its farmers' market into a Tuscan-column hall, with vines for astragal moldings around the columns and trusses that end in carved farm implements. Photo: Michael Tropea



Each time the dentil band in the Perpich memorial turns, Rajkovich inserted an acorn. (McKim, Mead and White similarly used botanical ornament, in their case pinecones, at these difficult junctures in classical architecture.) But in one spot, the acorn is missing, and just a cap remains — Rajkovich is suggesting that seeds germinate, and perhaps subliminally inspiring visitors with faith in their own potential. Photo: Thomas Norman Rajkovich

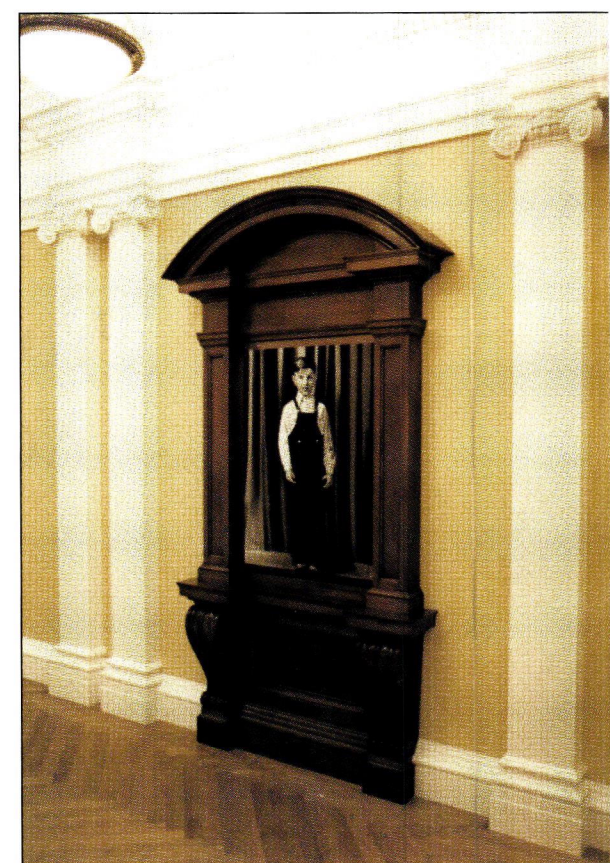


The rotunda in the Perpich memorial evokes at once Michelangelo's work on St. Peter's, and the Cass Gilbert-designed Capitol of Minnesota, which was based on St. Peter's dome. Photo: Thomas Norman Rajkovich

Palladian-style Art Institute of Chicago. An odd coincidence again: One of his first jobs after graduation was with Hammond, Beeby and Babka, adding on to that very Art Institute. The resulting Doric-columned courtyard, he says, now seems slightly awkward; the firm was in transition from postmodern ironic Classicism to purism. He himself was becoming ever more purist: he spent a year at the American Academy in Rome, with resident architect Leon Krier as an encouraging mentor. A few months after Rajkovich returned to Chicago, he and UND classmate David T. Mayernik bravely entered Minnesota's competition for its 36-acre Capitol grounds with a scheme of Classical bridges, outbuildings, and gardens.

They were 25 years old, they hadn't yet passed their professional exams, and they were competing against 20-person teams from firms like SOM. After a judging session under a Capitol dome that Cass

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This portrait gallery, commemorating the life of the late Minnesota Governor Rudy Perpich, is laden with symbolism. The mahogany frame is based on a Michelangelo window surround for the Medici Palace in Florence; in fact, the whole room is meant to evoke Michelangelo's early years in provincial Florence, as a parallel to the governor's impoverished childhood in Minnesota's iron-mining country. The Ionic pilasters were selected because they are loftier than Doric yet do not have the religious implications of Corinthian. The pairing of pilasters reflects the governor's conviction that his wife was his equal partner in governance. Photo: Thomas Norman Rajkovich

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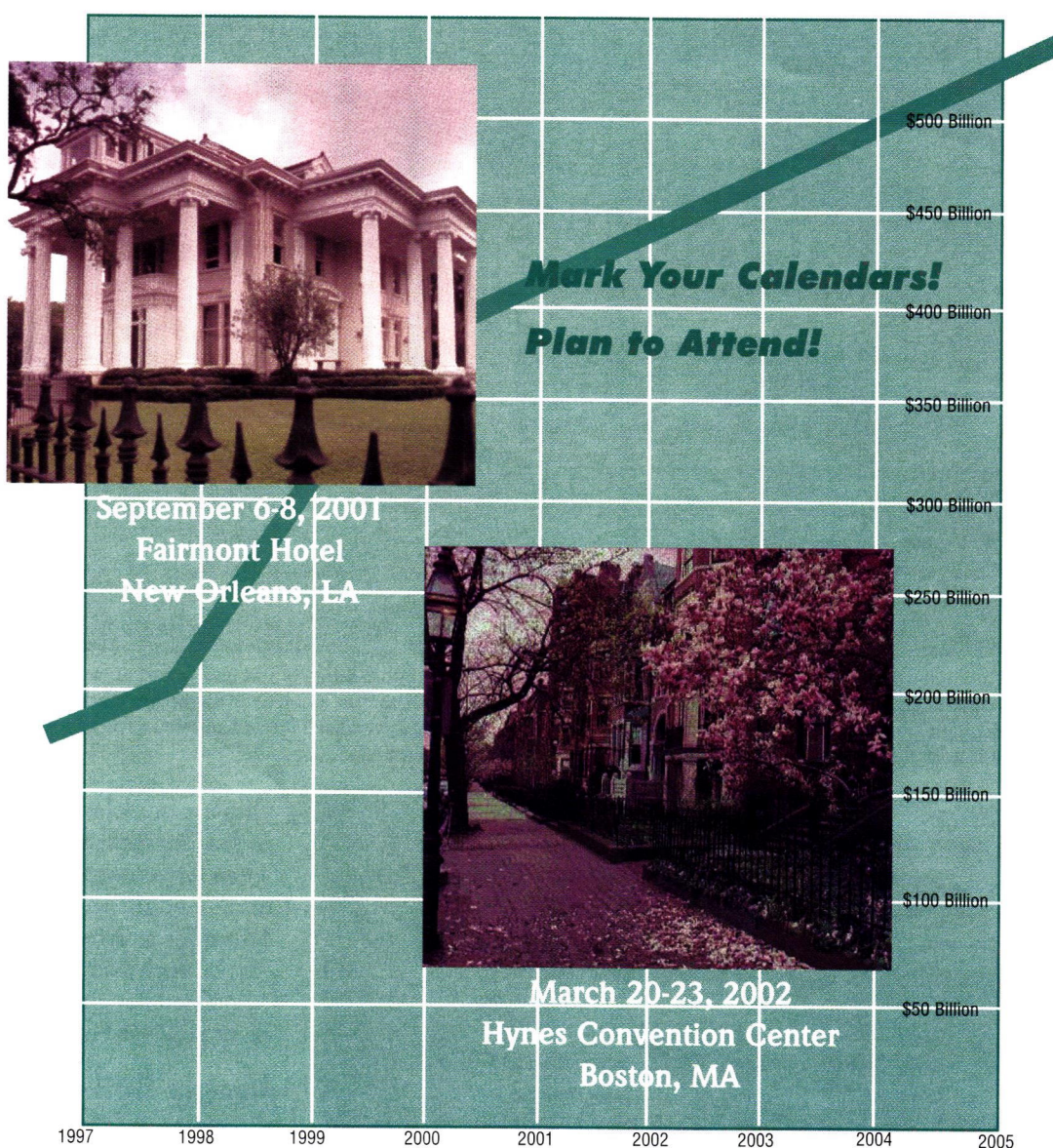
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When Rajkovich first visited this Tudor mansion, it belonged to a publishing company. He and an architect friend simply showed up and started wandering around, and were nearly arrested. But the incident brought his work to the attention of the subsequent owner, who turned the house, designed by renowned revivalist Harrie Lindeberg for the Armour family of processed-meat fame, into a company headquarters. Photo: Thomas Norman Rajkovich



Rajkovich handled the house's redecorating as well, incorporating 17th-century furniture that the Armours had sold off with the house. Photo: Thomas Norman Rajkovich



Rajkovich repaired water-damaged masonry, replaced missing casement panes, and removed partitions that had spoiled the rooms' original grand proportions. Photo: Thomas Norman Rajkovich

Gilbert modeled after St. Peter's, with a jury including Krier, they won. Then Governor Perpich finished his terms, and the legislature shelved the \$20-million project — although the Rajkovich/Mayernik bridges, "modified beyond recognition," did eventually get built.

Fertile Soil

Rajkovich spent the next five years quietly in academia, first at the University of Illinois at Chicago and then at his alma mater (which Thomas Gordon Smith was remaking into the country's first and still most rigorous Classical program). In 1992 Rajkovich started his private practice after, of course, a coincidence: On a tour of houses by David Adler, Chicago's master of eclectic prewar mansions, Rajkovich just happened to meet the unhappy owner of a circa-1970 builders' house, who hired the architect to highlight the structure's entry with a double-pillared portico. Rajkovich then just happened to need dental work, and that client recommended a dentist whose other patients included a builder who happened to work on houses by Adler's close competitor, Harrie Lindeberg — so Rajkovich was able to launch a subspecialty of Lindeberg renovations. In 1996, Rajkovich was touring a Lindeberg house without quite having the owner's permission, and almost ended up hauled off to jail.

Well, to be exact, the Tudor mansion — built in 1916 by the Armour family of processed-meat fame, and still equipped with their collection of 17th-century furnishings — was then home to a publishing house. Rajkovich and a friend wandered in an open door, and stayed until the startled receptionist called the police and the security guard kicked them out — after taking Rajkovich's business card. A few months later, this piece of paper happened to end up in the hands of the house's deep-pocketed new owner.

"He's a wine importer," Rajkovich explains, "who wanted to turn the house into a new headquarters

for his company. The first time I met him, he asked me what color I'd paint a particular bedroom he'd be using as his office, and I said, 'sang de boeuf with a touch of Chianti.'" Apparently the right answer. The next week, Rajkovich started overhauling the mansion from its waterlogged masonry walls and smashed casement windows to its chopped-up vaulted rooms and frayed upholstery. Then the importer's son hired the architect to convert a bedroom in his Chicago townhouse into a semi-octagonal bathroom with fireplace (Rajkovich made the space recall "a minor chamber room in the heart of Paris," although he concedes "it's tough to work a lot of symbolism into a bathroom"). When word reached his increasingly busy office that Governor Perpich had died, he sent the family a condolence letter, and — although they'd previously commissioned a Gehry-like twisty sculpture for Perpich's grave — they hired him to create a Classical memorial to the governor in his hometown.

Like Allan Greenberg and John Blatteau's State Department reception rooms within a modernist building in Washington, Rajkovich's tribute to Per-

continued on page 15



For the son of the Tudor mansion's owner, Rajkovich converted a Chicago townhouse bedroom into a semi-octagonal bathroom retreat with a fireplace. Photo: Thomas Norman Rajkovich



Each facet of the semi-octagon contains a major plumbing fixture, be it tub, shower, or (shown) sink. Photo: Thomas Norman Rajkovich

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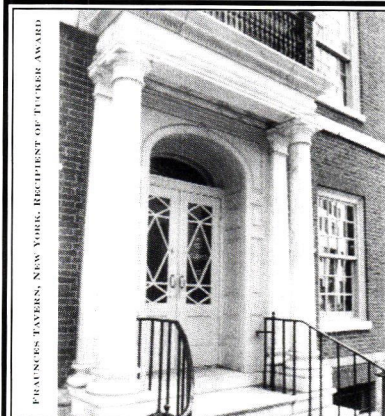
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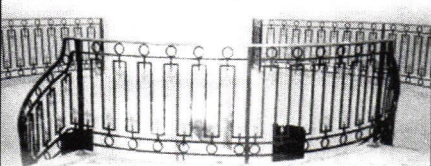
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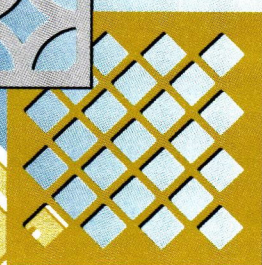
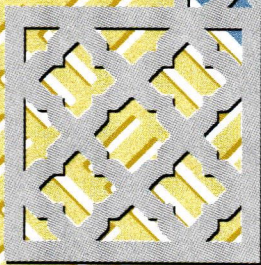
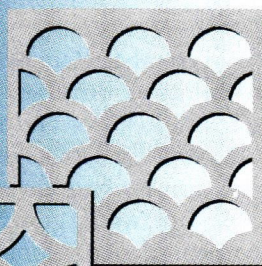
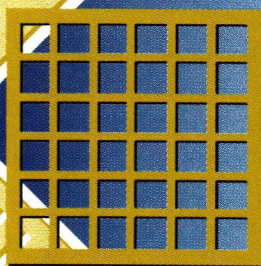
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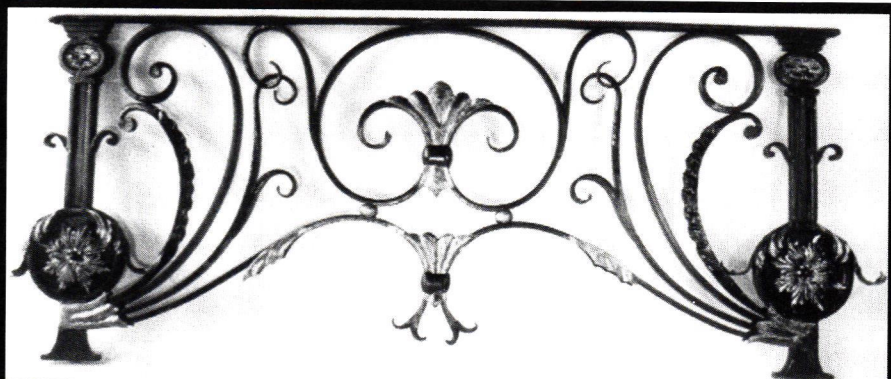
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PAGE 158.

The Refined Residence

The frantic pace of the Internet Age is causing more clients to select the unity and refinement of Classical architecture as the means to create an atmosphere of harmony and tranquillity in their personal dwelling space.

In a year when Rem Koolhaas is walking off with the Pritzker Prize, and Frank Gehry is the “name brand” architect of the moment, it’s ironic that the demand for design in the Classical tradition is higher than it’s been for many decades. Why, in the Internet Age, would growing numbers of people turn to ancient design norms to shape their personal dwelling space?

On closer examination, it is undoubtedly *because of* the Internet Age that the ancient forms are becoming increasingly relevant for our time. In an era of rapid change, it’s natural for people to seek out touchstones of stability; enduring values always convey psychic reassurance.

And if there’s any single characteristic that epitomizes Classical architecture, it is “enduring values.” The system of Classical design worked out over the centuries, beginning in ancient Greece and Rome more than 2,500 years ago, represents both the most highly developed system of architectural thought, as well as a priceless cultural legacy.

Throughout the last three-quarters of the 20th century, it was fashionable in most architectural circles to dismiss the Classical tradition as having nothing to teach a “modern” society. But just as Andrea Palladio during the Renaissance reached back to ancient Roman and Greek models to create a modern architecture for his time, so today a new generation of

designers is rediscovering the relevance of Classical design for the 21st Century.

The Temple of Tranquillity

When interpreted correctly, the principles of Classical design produce refined, ordered spaces that are layered with cultural resonance. But it requires rigorous training to manipulate Classical principles successfully. A lamentable number of today’s designers seem to think that sprinkling a few columns here and there creates Classical space. Nothing could be further from the truth; one can have a brilliant Classical design with nary a column in sight.

Classical space is defined not by the column, but rather by three underlying design principles: (1) *The Overall Plan* — the axes and planes that allow the elements of a design to be laid out in an ordered, rational, accessible fashion; (2) *The Elements* — this includes the components of the five canonical orders. Because the elements are the most visible, this is the part of Classicism that most neophytes seize upon, without any clear understanding of the other two concepts. (3) *The Relationships* — this encompasses the symmetries and proportions that relate all the elements distributed on the plan. In proper Classical design, the smallest molding bears a carefully thought-through relationship to the largest component in the structure. A truly realized Classical residence is “a world

within the world” — a small world of order within the larger world of chaos.

We start our annual review of Classical architecture with the story of Johnson Hall because it is an Early American house directly from the English Georgian (Classical) tradition — the type of building that so greatly informed the Colonial Revival buildings of the early-20th century, such as those designed by McKim, Mead, and White. The editors are also presenting recent projects from four design firms who are producing modern architecture in the Classical tradition. And in the Profile that starts on page 6, we spotlight an architect whose unusual skill in manipulating the Classical design vocabulary commended him to the Editors’ attention. — *Clem Labine*

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RESTORING A COLONIAL TREASURE

Interest in reviving the architecture of Colonial dwellings got its start at the Philadelphia Centennial Exhibition of 1876. Here is the story of Johnson Hall, a Colonial-era building that still serves as a model for any designer using Early American architecture as inspiration.

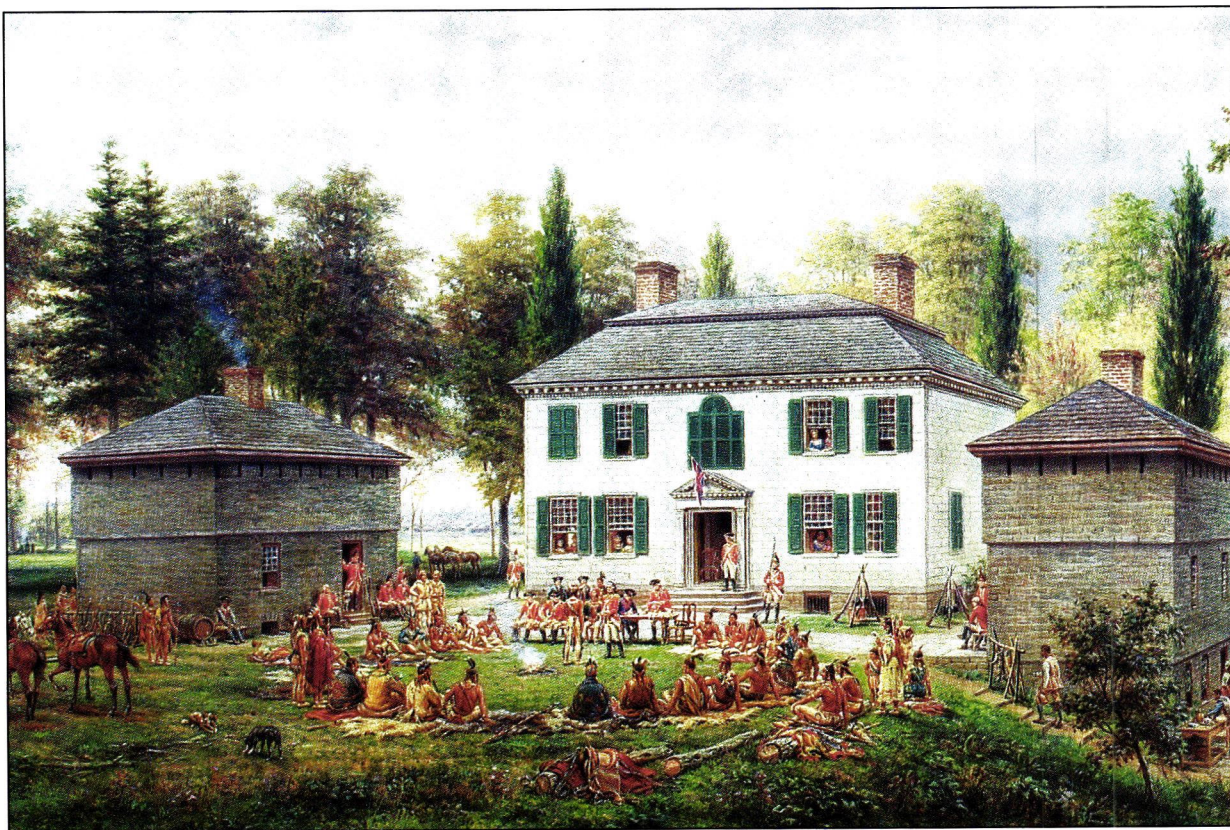
by Eleanor Mancusi

Few period homes have survived so turbulent a history with so little damage as N.Y. State landmark Johnson Hall. Sir William Johnson built the house in 1763 after his triumph at Lake George forever pushed the French back into Canada, and helped end the French-Indian wars. Confident in the hard-won peace, Johnson removed his family from the safety of his fortified homestead, Fort Johnson, into their new home: a stylish, but more vulnerable, Georgian manor flanked by two stone guardhouses. These stonehouses bear evidence that the gracious English lifestyle mimicked by the Johnsons on the wild frontier of Colonial America could quickly turn violent.

The Hall as Focal Point of Military Power

In subsequent years, William and his Mohawk Indian wife Molly further influenced New York politics through their management of Six Nations/British politics, both by marriage and by Johnson’s appointment as New York Colony’s first Superintendent of Indian Affairs. The Johnsons served as one of the earliest examples of American multi-culturalism, hosting European dignitaries as well as tribal representatives from as far away as the

continued on page 14



“Johnson Hall” depicts one of the famous Indian Councils and shows the Northwest elevation as it must have looked in the late 1700’s. Oil on canvas, 1903, by Edward Lamson Henry (1841-1919), Albany Institute of History & Art.

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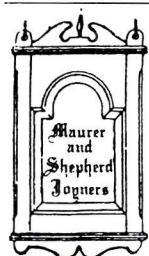
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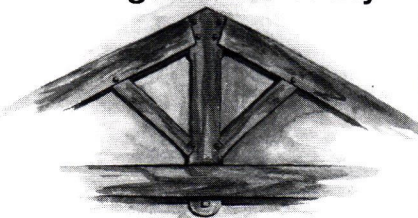
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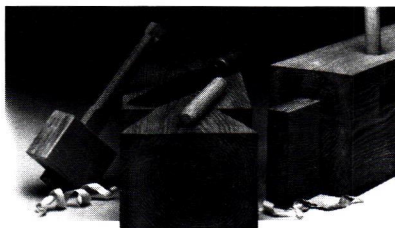
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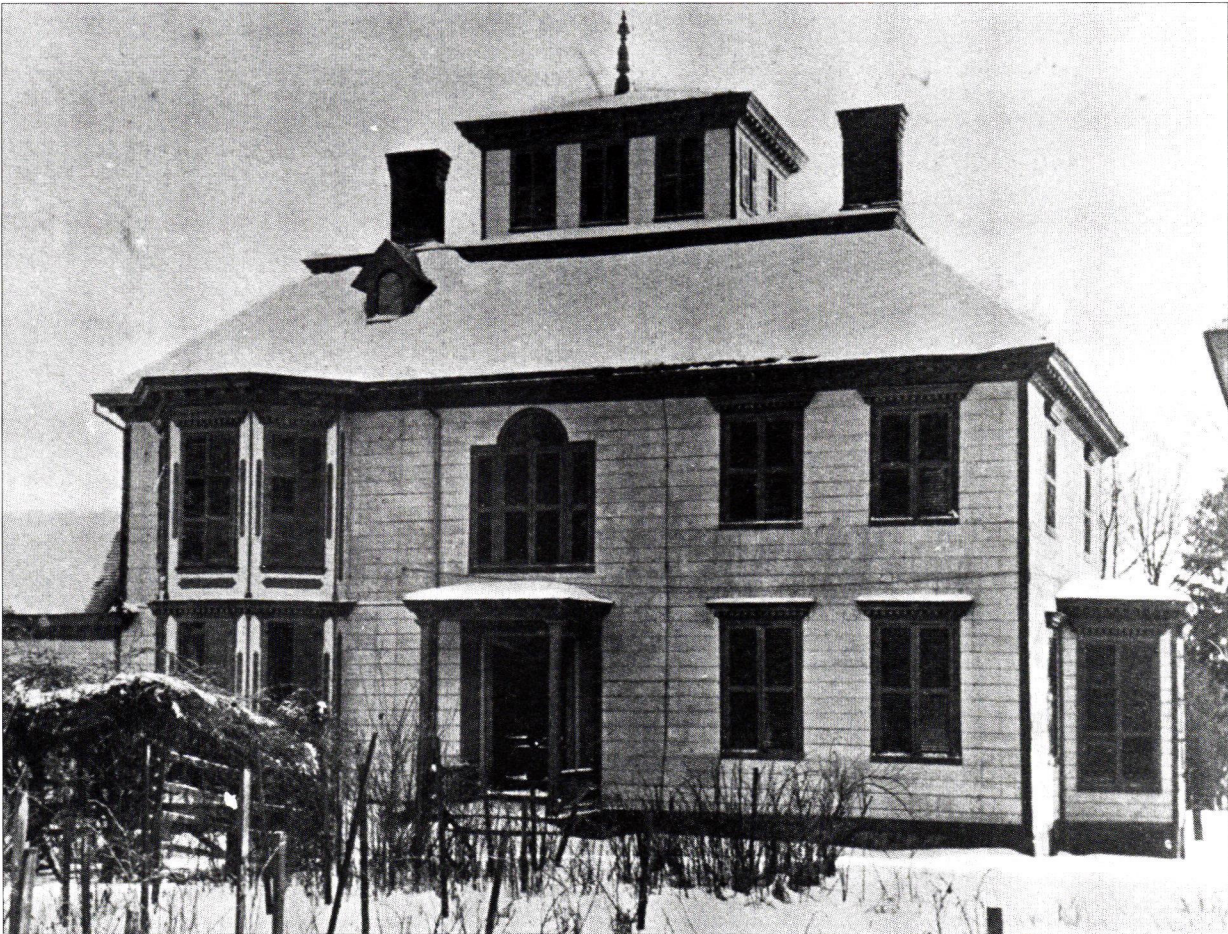


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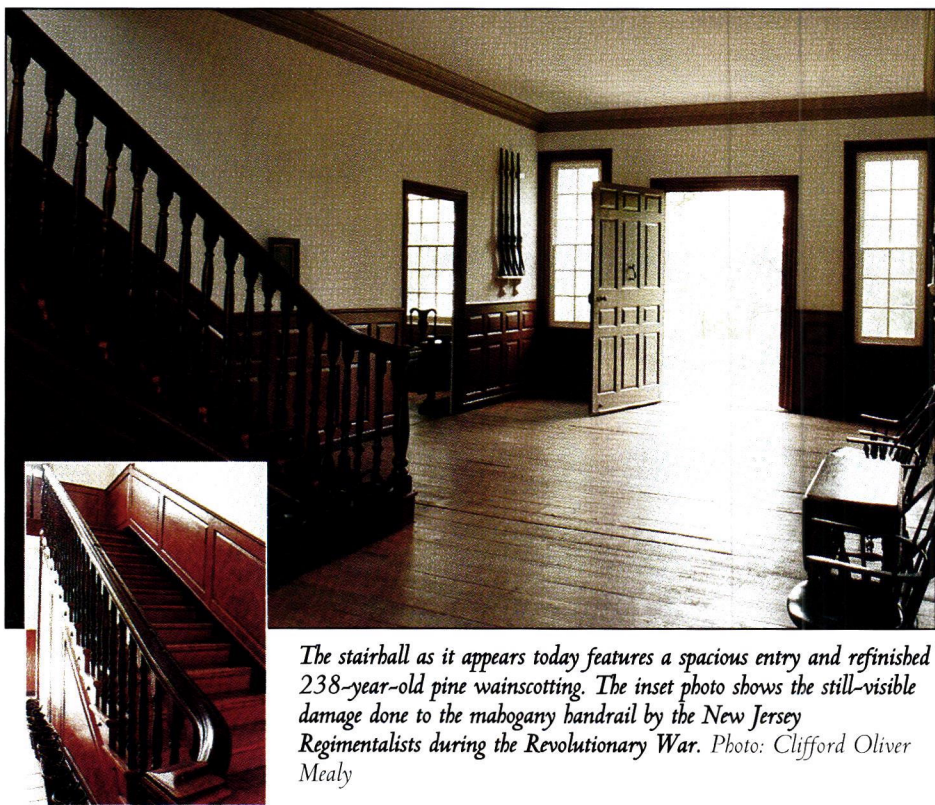
The same northwest elevation is shown here in a 1907 photograph by Austin Engraving, Albany, N.Y., and published in Johnson Papers, Vol. 4, p. 364. Note the early Victorian add-ons to the Georgian manor. All archival photographs are courtesy of The N.Y.S. Office of Parks, Recreation, and Historic Preservation



A recent image showing Johnson Hall post-restoration. The attic dormers and cupola have been removed and once again show the clean Georgian lines and symmetries that were original to the house. Photo: Clifford Oliver Mealy



The large entry stairhall as it appeared in 1883 had the typical Victorian assemblage of dark furniture and layers of patterned wall and floor coverings.



The stairhall as it appears today features a spacious entry and refinished 238-year-old pine wainscoting. The inset photo shows the still-visible damage done to the mahogany handrail by the New Jersey Regimentalists during the Revolutionary War. Photo: Clifford Oliver Mealy

American Great Plains; they all came to Johnson's home to mix at fancy dinner parties, Masonic meetings, and Six Nations tribal councils that were attended by hundreds. George Washington called control of the Hudson River the key to this continent; Sir William Johnson controlled the Mohawk river, its largest tributary. He had but to give the order, and up and down the river, scores of Johnson's tribal neighbors were ready to fight to the death.

Surviving the Revolution

As Revolution fever pulsed like Drums along the Mohawk, Sir William evinced Tory sympathies, dying after a 1774 conference during which he encouraged loyalty to the crown despite recent land encroachments. After Johnson's death, his widow and their children left Johnson Hall to return to her former home in Canajoharie. In their absence, Johnson Hall was vandalized by the Third New Jersey Regiment, who were sent to Johnson Hall to arrest Sir William's loyalist son, Sir John Johnson. George Washington, fearing the possibility of a separate Indian war due to the intense loyalty of the Mohawks to the Johnson family, ordered a court martial of the Regimentalists and had the house sealed and guarded, an action that probably saved the Johnson Home from destruction during the war.

Architectural Affronts

Seized in 1779 by the State of New York as loyalist property, the Hall was placed at public auction and bought, first by the Talbots and then by the Akins/Wells family. Johnson Hall passed into a period of relative quiet after the Revolution; the next assaults it endured were architectural in nature. A fire destroyed the east flanker, and the addition of a Victorian cupola and awkward bay windows destroyed the Hall's clean Georgian lines. Further, a ballroom was created by demolishing the wall between the children's nursery and a front parlor. Fortunately, the home passed into the protective hands of New York State in 1906. Since then, ongoing efforts have slowly returned Johnson Hall to its pre-revolutionary appearance. The cupola was removed, the stone flanker was rebuilt, and luckily, the original wainscoting from the children's nursery wall was found nearby where it had been reused as panelling — aiding an easy re-creation of the house's original configuration.

Historical Documentation Aids Restoration Effort

Wanda Burch, Site Manager of Johnson Hall, a State Historic Site owned and operated by the New York State Office of Parks, Recreation and Historic Preservation, has overseen recent efforts to restore the house to its 1774 appearance, aiming for a sensitive and appropriate historical interpretation. She

continued on page 16

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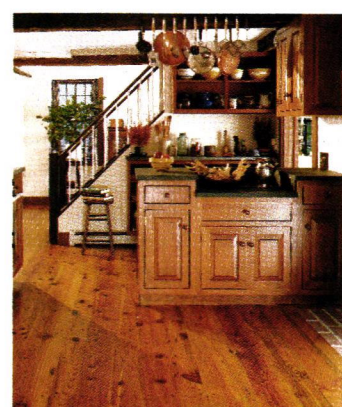
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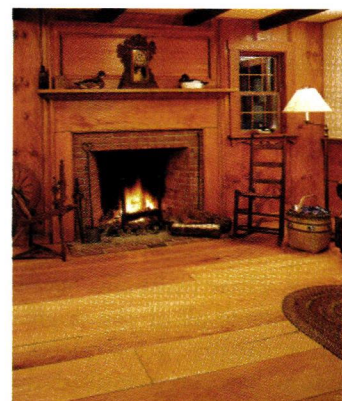
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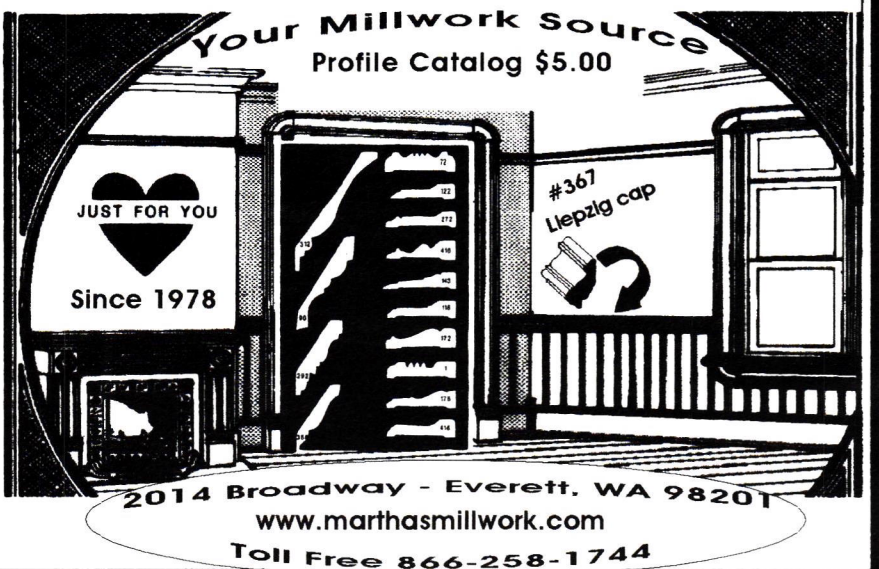
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is quick to point out that any currently conducted restoration cannot logically be termed "authentic." However, her careful work has been guided by a wealth of historical documentation. Excavation for a 1993 gas line to the house afforded the opportunity for an extensive archeological survey, which revealed numerous historical details of Johnson's daily domestic life.

Further restoration was guided by a fortuitously extensive probate inventory taken in 1774, describing the contents of each room, down to the number of silver spoons. One bedroom (where the New York Governor most certainly stayed) was decorated with expensive scarlet russel fabric (a blend of silk and wool that has no equivalent today). Two northwest bedrooms across the hall were more rustic, with buffalo skins on the bed and Colonial rose blankets for decoration. The Johnsons had a bedroom to make their guests comfortable regardless of their background. These bedrooms have been faithfully re-created. Though all of the original furniture had been sold at auction, a few pieces originally owned by Johnson have been tracked down and successfully repurchased.

Period Repainting

One of the curator's most ambitious projects, now halfway done, is the historically accurate repainting of the interior. Labs performed stereo binocular



Lab analysis revealed that Sir William's bedroom/office was originally a vivid apple-green that had been stippled and glazed. The traditional use of linseed oil-based formulas and boar's hair brushes, though time-consuming, produced a high-gloss, textured effect. Liberty Paint of Athens, N.Y., suppliers of 18th- and 19th-century historic "colours," continues to contribute their expertise to the Johnson Hall restoration. Photo: Clifford Oliver Mealy.

microscopic examination of small pieces of woodwork and found trace layers of all paint colors ever used in each room. An analysis report prepared by Conservator Deborah Gordon provided the detective work necessary to choose amongst the various strata. In general, the conservators were guided by three principles: (1) References by the 1774 probate inventory to a "white" and a "blue" parlor; (2) Comparison to a paint analysis done in 1978 on Fort Johnson in Amsterdam, N.Y., which gave prior indication of Sir William's decorating taste; (3) A Furnishing Plan for Johnson Hall drafted by Wanda Burch, which quotes from Sir William's correspondence with his purchasing agents, requesting textiles in deep, rich shades of blues, reds, and purples. Based on evidence of Sir William's taste, the conservators recommended restoration of the bolder colors rather than paler ones when both were found in the lowest layers of the paint stratigraphy. (The later American preference for pastels belongs more properly to the Federal Style.)



The dining room after restoration displays the combination of Indian artifacts and high English style which was typical of Johnson Hall, according to a surviving probate inventory and archeological digs. The rich paint color is documented by intensive paint analysis and room descriptions in the inventory. Photo: Clifford Oliver Mealy

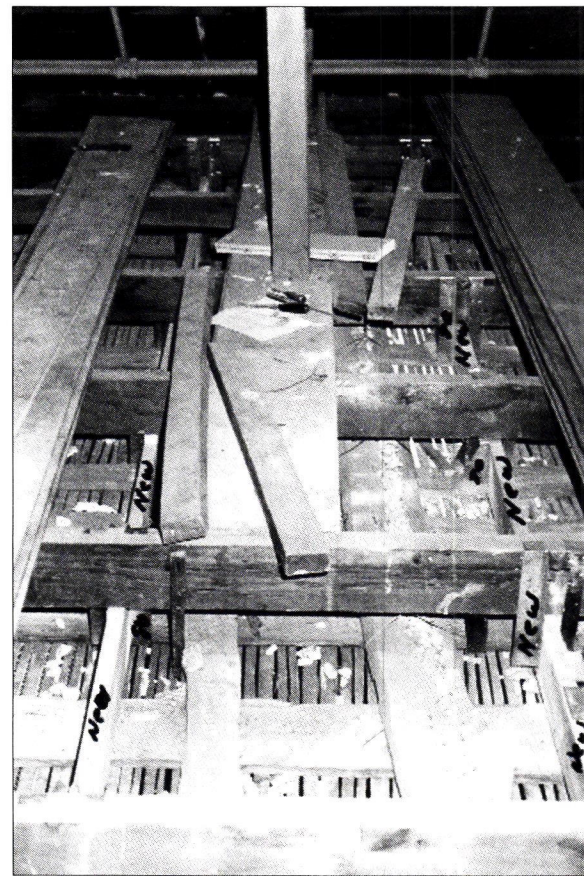
The 238-year-old pine wainscoting, which extends all the way up from the entrance hall through the landing of the second floor, has now been reglazed to its original mahogany color. The large Palladian window had its trim restored to its original beige. An upstairs bedroom, site of many Masonic meetings, has been returned to a dark ocher. One notable exception to these dignified hues is Sir William's bedroom/office; the lab revealed the original color to be a bright glazed verdigris, an almost-Californian beach-boy-green, where the technique of stippling or dabbling was chosen to create a puffed-cloud effect. The team repainted using 18th-century linseed oil-based formulas. Although expensive and requiring literally weeks to dry, linseed oil paints produce an incredible sheen. The use of boar's hair brushes left faint trace marks that added further texture.

Other recent projects involved finding replacement glass for period windows so thick and blotched one could barely see through them; a source was finally found in France. Carpeting was recently ripped up so that visitors could walk the same wide beam planks as Sir William did. However, double-hung plaster ceilings are still in enviably perfect condition, to this day smoother than those in dwellings one quarter their age (this author's home included) and a testament to the expertise of the craftsmen who built the Hall.

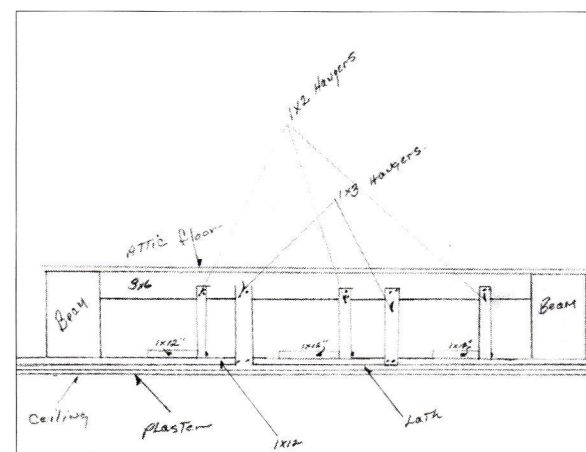
One scar on the face of the home's tranquil beauty will probably never be repaired. The legendary marks and gashes left by looting Regimentalists on the magnificent bannister still remain to be caressed by the curious hands of visiting schoolchildren. ♦

Thanks to Wanda Burch, Clifford Mealy, Tim Donahue, and Ted Lafforthun of the New York State Office of Parks, Recreation, and Historic Preservation for their expertise and help with this story. Thanks also to Sarah Bennett at The Albany Institute of History and Art.

FOR MORE INFORMATION about visiting Johnson Hall or attending the Annual 18th Century Market Fair on June 9 & 10, 2001 (hayride, crafts, food, 18th-century encampment, etc.), please call 518-762-8712.



The double-hung, or suspended ceiling original to the house was in good condition but needed some additional support and insulation at the time of restoration. This photograph with the attic floor taken up shows how the ceiling is "hung" to give and take with the movement of the house. The first course is plaster, followed by hand-split wood lath that is attached to 1-in.-x-12-in. boards. The modern metal hangers are vertical members attached to girders and beams. Photo and diagram courtesy of Ted Lafforthun of the New York State Parks Commission, Albany, N.Y.



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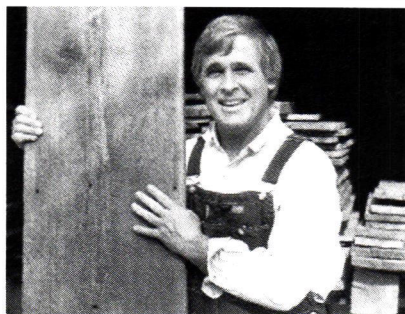
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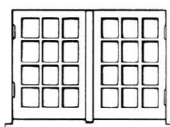
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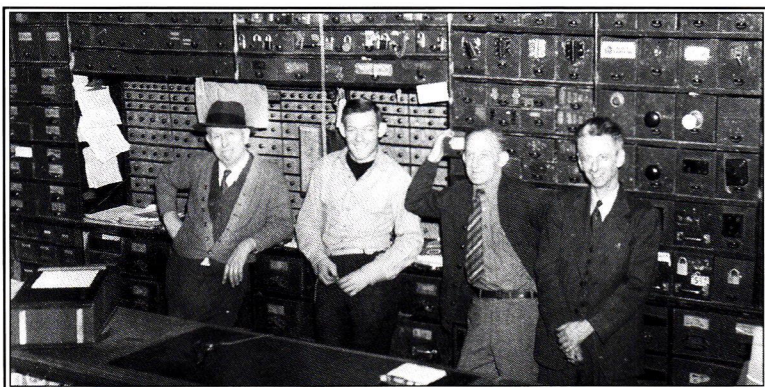
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Classical Meets Residential

The following four projects represent excellence in traditionally styled residential architecture with a special attention to Classical principles.

PROJECT: Addition and Renovation of Long Island Home, East Moriches, N.Y.

ARCHITECT: Cameron Cameron & Taylor Design Associates, LLC, Brooklyn Heights, N.Y.

CONTRACTOR: Keith Chan, Case CDE Contracting, New York, N.Y.

During construction. There was no sense of style or proportion to the original rear, bay-side elevation of this East Moriches house with screened-in porch, oversized exterior shingle siding, and unfortunate single-pane windows. Although the clients originally requested window replacement and the redesign of the interior stair, the program expanded to include the complete renovation of the interior and exterior of the house.

Located on a choice site with a view of the Moriches Inlet, the owners of this 1920s two-story framed house initially requested that the architects redesign the awkward interior stair and reposition and replace the existing windows. Cameron Cameron & Taylor of Brooklyn, N.Y., an office that specializes in classically inspired architecture and interiors, quickly discovered that, even though the existing house had good bones, the proportions of the plan were inefficient and the exterior presence was dwarfed by oversized shingle siding, as well as by the beautiful, exposed site. To give the clients the stair and presence they wanted, the architects rethought the entire plan, which altered the project scope into a complete renovation of the exterior and interior with the addition of a sunporch.

Spacious with its new expansive curves and medalion-capped 19-ft. ceiling, the new stairhall became the nucleus of the house. Adjacent to the front entry hall, the stairhall is on axis with the cozy library and a bay window that looks over the back portico. The rooms on the main floor at the back of the house are connected enfilade by open doorways that lead the visitor from the living room, through the library and dining room, to the den and finally the sunporch beyond. All these rooms are afforded sweeping views of the bay and are filled with light.



After construction. The stature of this year-round residence is clearly defined by the completed elevation with new clapboard siding; the double height, 4-column portico; the dormers added to the attic story; the appropriate windows and shutters; the new sunporch; and the Chippendale-inspired rail. The columns were handmade by job supervisor Mike Amandola of the contracting firm Case CDE Corp. The craftspeople on the job took pleasure in the detailed work not often specified by other architects. All post-renovation photographs by Peter Peirce Photography.

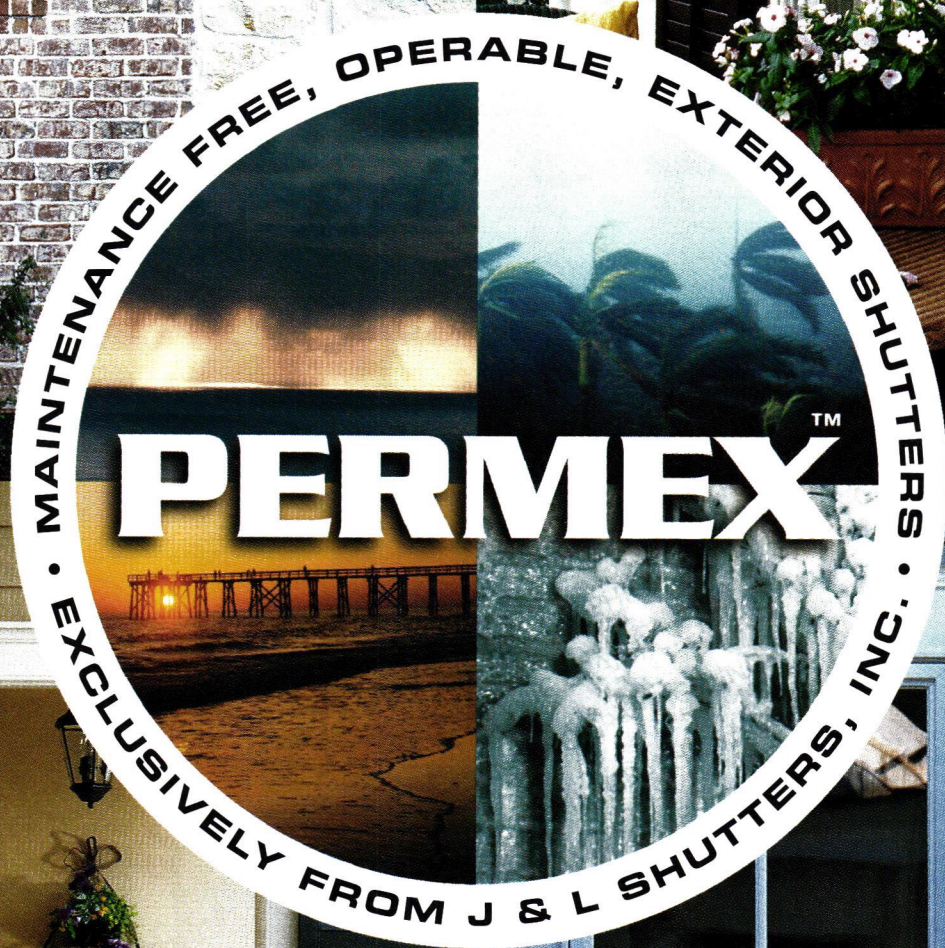


The redefined side entrance became a lovely trellis-covered porch with room for a bench or two. The clients are able to drive right up to the porch, which opens to the mudroom/laundryroom and offers protection to the clients when unloading.



A glimpse into the exterior room of the rear portico — with its bluestone pavers and detailed woodwork — offers a welcome extension of the house.

continued on page 20



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After. Now a lovely room through which to pass, the stairhall adjoins the front entry and is on axis with the library and rear portico. The new semicircular stair was built offsite and largely installed in one piece. The decorative bracket detailing beneath the landing reinforces the Greek Revival inspiration of the overall design. The stock decorative elements in the frieze and on the ceiling are from Decorators Supply and add a defining touch to the seashell-colored room.



Before. The original narrow stair with scant head clearance was located within an ill-defined space used as a hodgepodge family room and for traffic through the house. The owners were not happy having to duck coming down the stair and were uncomfortable with the scale of the room. The architects quickly realized that the existing stair was the symptom of a poorly developed plan and recommended altering the interior plan to accommodate the desired stair as well as lend an overall ease throughout the house.

Decoration of the interior was as important as the dimensions of the portico columns, the scale of the new windows, and the details of the Chippendale-inspired rail that tops the front entry, sun porch, and back portico. Warm colors and furnishings complement the architecture without overwhelming it or the inhabitants. The firm was able to meet the clients' expectations with a livable house that could support a lot of family activity while still achieving a finely detailed interior with subtle use of color and texture. ♦



In the dining room, a breakfast table is set up in the bay window looking out over the portico to an expanse of lawn. Each bay window (the other is in the library) creates a valuable interior space, and their roofs provide exterior decks for the two baths at the second story.



The dining room boasts a fireplace with a newly designed mantel and surround with panel inset by Decorators Supply. The French doors are paned with mirrors to block the view of the kitchen and offer an elegant finish to the room.



Rooms at the rear of the house flow from one well-defined space to the next, and all have windows that look out to the Bay. Here the viewer looks from the living room through the library, dining room, and den, to the sunporch beyond. The wood trim around the doorways is articulated by a combination of custom and stock components.



This interior view from the library looks through the stairhall to the front entrance. Featured in this intimate room are two ample bookcases on either side of the door opening, with a bay window seat opposite. Here, as throughout the house, the woodwork and detailing are inspired by the Greek Revival period.



The now-comfortable living room is planned to accommodate singular repose or group entertaining. The original wood surround of the fireplace was retained to fit the repositioned chimney breast, though the mantelshef is new. The drapery in this room and throughout the house is by L. Porch Studio.



The kitchen features an enameled cast-iron sink, handmade tiles for the backsplash, a limestone counter, and satin-nickel hardware. The cabinets were decoratively painted by set designer James Cameron, who also created the entry-hall floor cloth.

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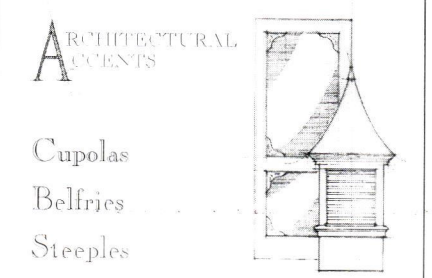
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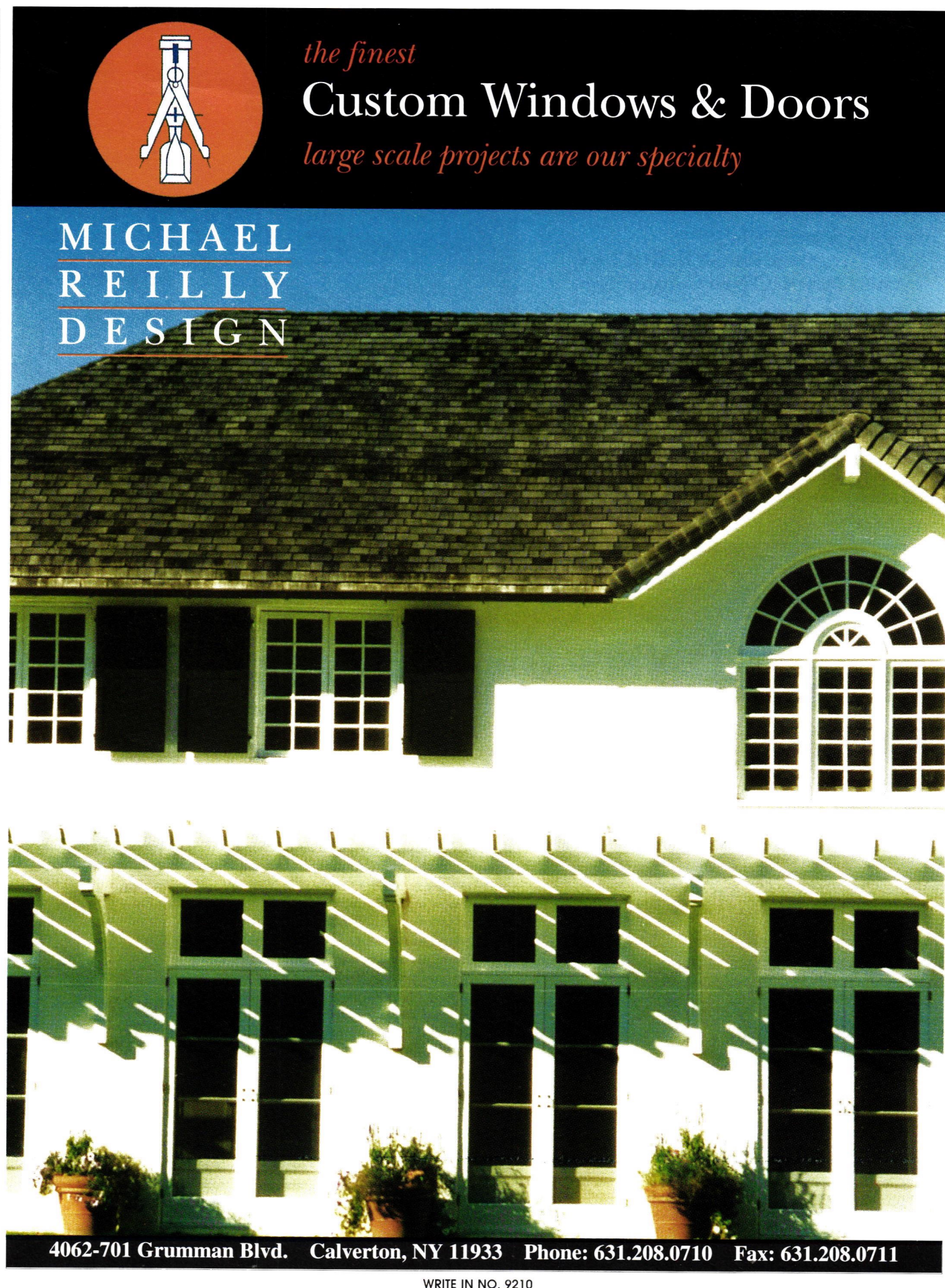
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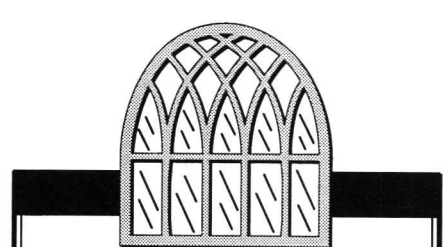


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PROJECT: Exterior Renovations & Interiors of Colonial Revival Home, Riverside, Conn.

ARCHITECT: Hilton-VanderHorn Architects, Greenwich, Conn.

INTERIORS: Katherine Cowdin, Inc., Greenwich, Conn.

LANDSCAPE DESIGN: GroPro Landscaping, Greenwich, Conn.

CONTRACTOR FOR PHASE II; KITCHEN, FAMILY ROOM: O'Neil Construction, Greenwich, Conn.

When looking for a new family home, the clients were searching for a distinctive residence in an established neighborhood, near the waterfront of Long Island Sound. However, given the scarcity of land available in the Greenwich area and the exorbitant cost of the finest real estate, the clients



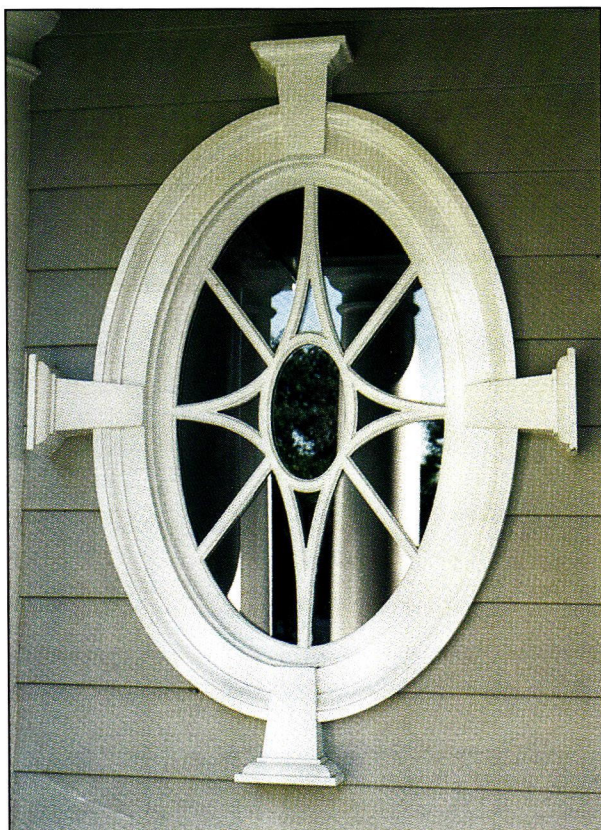
Front elevation before (left). The clients were looking for a house with stature and classical details, but when they came up short, they refocused their quest for an existing home with potential. This Riverside, Conn., 1960s spec house with its unseemly stick-columned front, lonely front door, and undefined roof inspired Hilton-VanderHorn Architects and their clients to re-create a house with real presence.

After (above). The renovated elevation provides a very different scene. The majority of the project scope was to re-create the exterior beginning with the roof, which was removed and raised to make room for a cornice. The pitch was also increased to create a more substantial third floor that was further defined by the addition of dormer windows and an extended brick chimney. The windows were repositioned and the classically referenced portico completed the new face. Landscaping by Peter Grunow of GroPro Landscaping, Greenwich, Conn., complements the new elevation with a welcoming stone walkway and new plantings.

*The entrance portico (right), scaled in proportion to the facade, features columns by Somerset Door and Column Company, which support an entablature that reflects the main exterior cornice. Inspiration for the exterior cornices were based on classical precedents found in the *American Vignola* and the *Architectural Treasures of America* series. Though the cornice is custom, the portico windows and dormer cornices are primarily composed of stock mouldings by Brockway-Smith Company (Brosco), Interstate/Lakeland Lumber, and Center Lumber Company.*



— All photos courtesy of Hilton-VanderHorn Architects



This oval window at the front entry is an accent feature that provides light into the stair hall beyond and allows for viewing of arriving guests. The asymmetrical use of the one window aligns with the off-center stair hall inside.

decided to explore buying and renovating an existing home. After locating a 1960s builder house, but before bidding on it, the clients consulted with Greenwich-based Hilton-VanderHorn Architects to determine whether the house had the potential to become the home they desired.

Known for designing fine traditional residences that seamlessly integrate the modern amenities required by their clients, Hilton-VanderHorn concluded that the basic volumes of the existing house would accommodate a traditional Colonial design. To transform the house into a refined and elegant home, the exterior was re-proportioned and detailed to recall the typical Colonial houses found in New England. The low-pitched roof was removed, the attic plates raised, and a new, higher-pitched wood roof was installed, all of which allowed for re-proportioning of the facades and development of a classical cornice.

The exterior cornices were based on classical precedents using the *Architectural Treasures of America* series and the *American Vignola* as references. For the facade, a five-bay scheme was chosen featuring a new portico with a triple window above, which is flanked by two



Before (above). This view shows the existing cornice, as Chuck Hilton says, "simply trimmed out, lacking both depth and detail."

After (right). He continues, "The new cornice is proportioned to the scale of the house. The cornice mouldings are based on classical precedents. They add scale, detail, and depth to the facade. The new half-round copper gutter is installed to maximize the view of the cornice mouldings."

pairs of windows to either side. Three new dormers and an extended new brick chimney accent the roof. As a focal point, the portico's columns support an entablature with a modillioned cornice topped by a decorative railing. The new windows with custom casings, head cornices, and paneled shutters further enliven the front elevation.

continued on page 24



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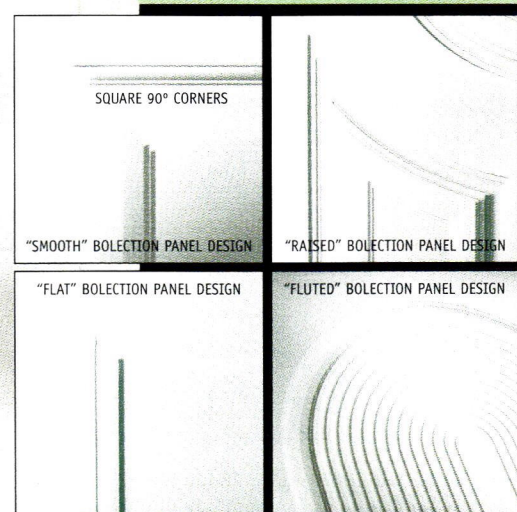
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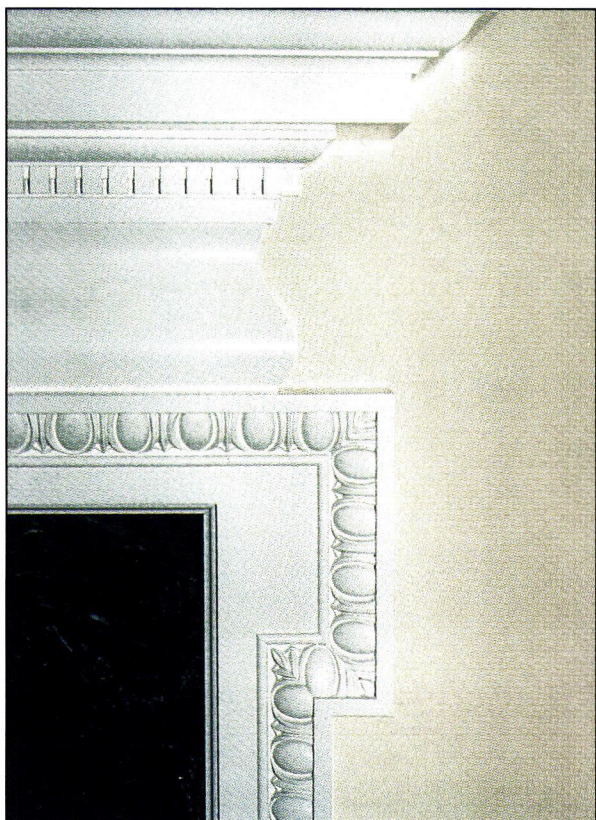
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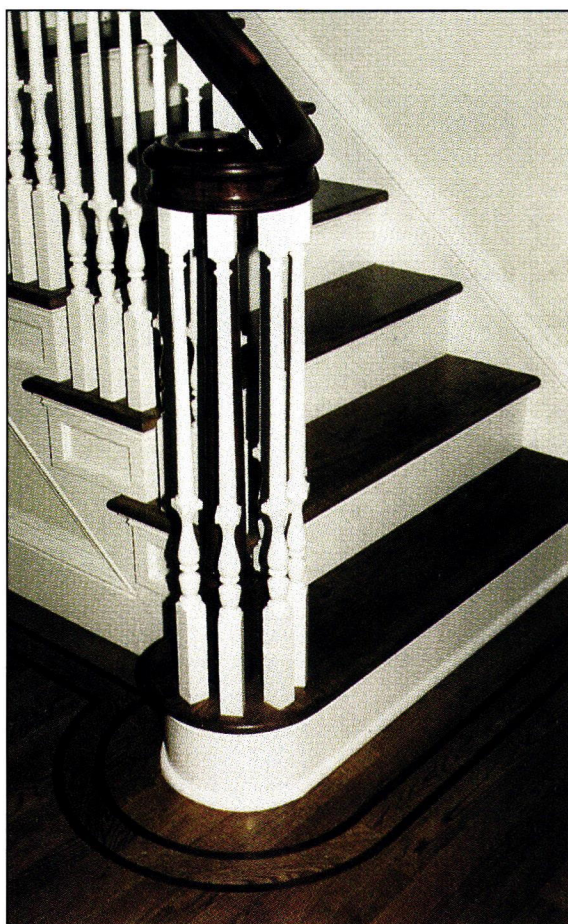


On the interior, to organize the plan of the original rooms, a three-story center stair hall, complete with custom-designed mahogany handrails and turned balusters, was cut through the center of the house. All the rooms have been renovated and two large third-floor bedrooms and a bath were added beneath the new roof. ♦

Kitchen before (inset) and after (above). The Kitchen/Breakfast room was rearranged in order to free up the outside back-elevation wall that houses the new breakfast bay. The kitchen work area is directly across from the bay with a work island in between. Custom-made cabinets are traditionally styled with exposed-hinge doors and drawers framed by fixed stiles. Granite countertops and glazed upper cabinets complete the cabinetry as built-in furniture.



This mantel surround is richly designed and ornamented to become the focus of a long living room. The eared architrave that frames the new marble surround includes an egg-and-dart moulding by Decorators Supply Corporation. The bolection frieze above and the denticulated cornice that it supports add further interest and detail.



The new three-story interior stair serves to unify the original plan. Says project architect Chuck Hilton, "Colonial and Georgian precedents inspired the custom-designed stair. The turned corner and base newel posts, like the handrail, are of mahogany, and are designed like a column similar to those of the portico. Intricately turned balusters are three to a tread and have tall bases that correspond to the height of the adjacent riser."



Dining room before (above) and after (right). The Before shot shows the existing room that featured a bay oddly placed to one side of the space. The renovated and decorated room now features two double-hung windows that replace the bay on the front facade and evenly distribute and modulate incoming light, as well as allow for a more-comfortable furniture plan. A new cornice, paneled wainscot, and base provide the details needed to add scale and intimacy to the room.



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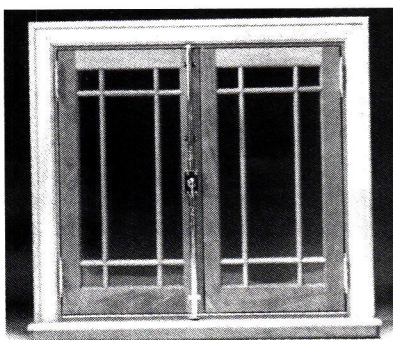
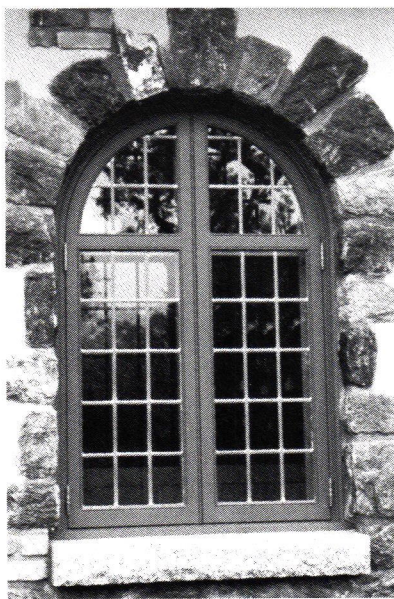
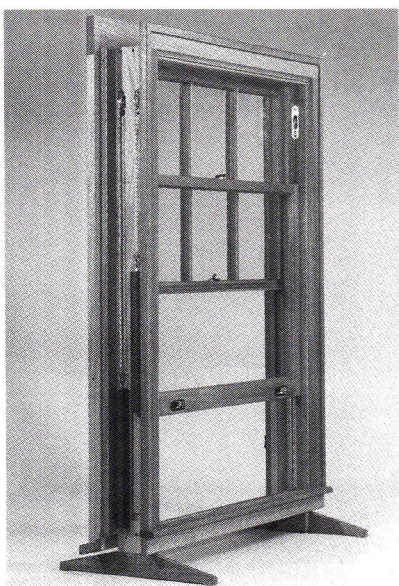
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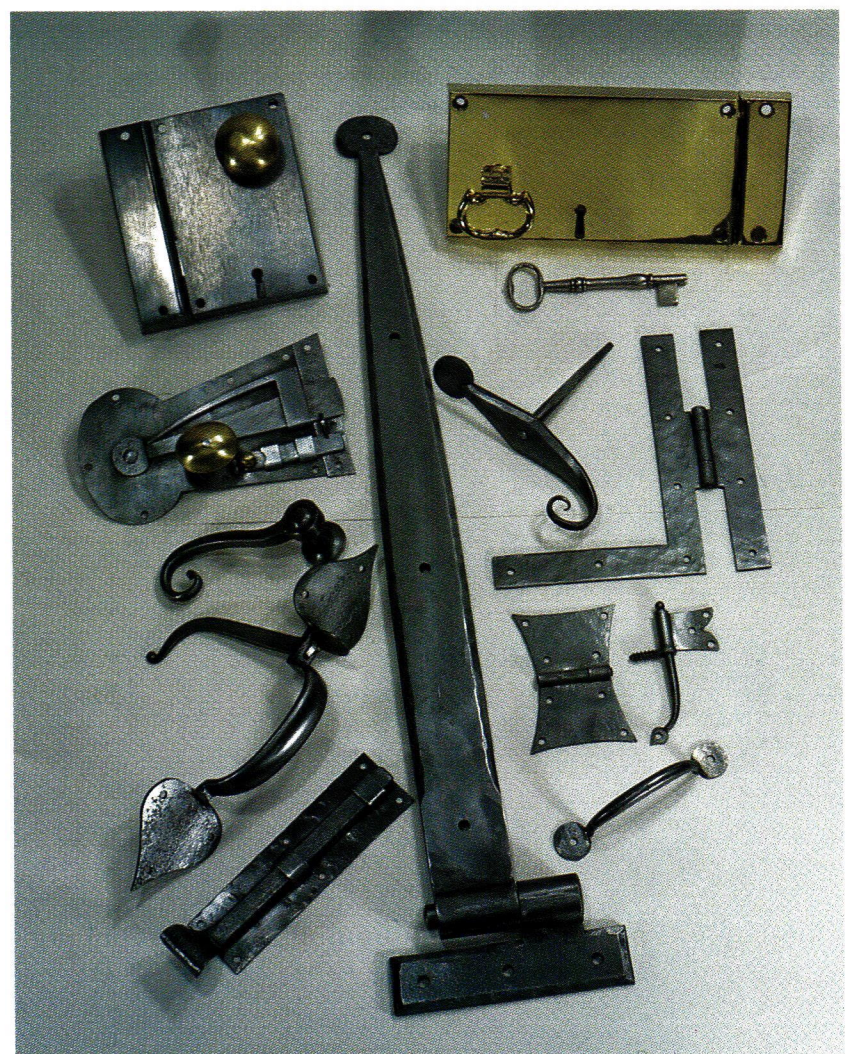
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PROJECT: Renovation and Redecoration of a 1930s New York City Apartment.

ARCHITECT: John B. Murray, AIA — formerly of Ferguson Murray & Shamamian, now of John B. Murray Architects LLC, New York, N.Y.

CONTRACTOR: Scott Tucker — formerly of Clear Cut Construction, Inc., now of Avatar Construction, Inc., New York, N.Y.

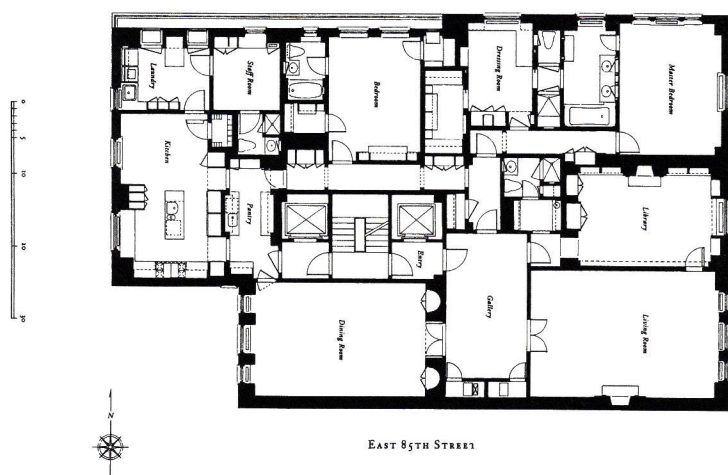
INTERIOR DECORATION: The late Hedi Kravis of Cullman & Kravis, Inc., New York, N.Y. Sheryl Vandermolen, project manager.

Located in a 1930s apartment house designed by the notable architect Charles Platt, this New York residence has extensive views of Carl Shurz Park and the East River. By the time the clients purchased the apartment, however, most of its details had been lost in previous renovations. In this recent renovation by John B. Murray Architects, the general floor-plan was retained but nearly all the rooms were completely renovated and then redecorated by Cullman & Kravis, Inc. The owners, with three college-age children, were giving up a larger residence and hoped to retain the grace and charm of a grand home, comfortable for themselves and for entertaining, but without pretense.

To achieve a timeless, wholly comprehensive traditional scheme that would be fresh, spacious, and uncluttered, John Murray and Cullman & Kravis took



The newly designed eat-in kitchen imbues warmth and functionality with a wide-plank white oak floor, American cherry cabinetry, and Juperana granite countertops. The clients requested a green opaque glass for the over-cabinets, which was achieved by combining green handmade glass with a pane of etched glass. The metals are all satin nickel and the light fixtures are from Ann Morris, N.Y. The decorator specified two diameters of the same fixture: two 14-in. lamps over the island workspace and four smaller 12-in. lamps for general lighting. The stems were kept to a minimum to avoid compromising the 9-ft. ceiling height. All photographs by Durston Saylor



The floor plan of the approximately 4000-sq-ft. East Side apartment was generally retained in the renovation. Note the entry off the elevator into the entry gallery, which serves nicely as the central circulation space.

their cues from the architecture of the building and the clients' collection of antiques. Many pieces of furniture kept by the clients were re-upholstered and re-shaped. The colors — golds, blues, and greens, with accents of cream and rose — were selected to lend continuity throughout the apartment. New architectural features, beginning with the entry gallery, include an uplighted cove ceiling, new overdoors and trim elements, and French-polished mahogany doors. The gallery serves as the central circulation space



Wanting a comfortable but rich quality for the paneled library, the architect and clients selected Ponderosa pine in a honey brown that would not be too overwhelmingly masculine. Einsenhart Mills built all the components for the room, including the denticulated cornice, custom mantelpiece, and television cabinet, which were hand-finished by Mark Adams of R. Mark Adams, Inc., East Lempster, N.H. The mahogany door to the right is pine on the library side and connects to the living room. Though not original to the apartment, the door facilitates the flow of entertaining and allows additional natural light to enter the room.



This view of the library fireplace shows the flat-panel design which gives a more-understated air in this formal room. To accommodate the narrow 2-in. panel and to match the wood, special back plates for the sconces had to be fabricated.

for the apartment with doors leading to the living room, dining room, library vestibule, and bedroom halls.

The dining room echoes the delicate Adamesque ornament and detail typical of the building, with a new Federal-style cornice punctuated with mutuales and pearls; the wainscot; overdoor; and china display cabinets. The similarly detailed library was fully paneled in a hand-finished Ponderosa Pine, which was also used for the denticulated cornice, custom mantelpiece, and television cabinet. To maximize space for this two-bedroom apartment, the library was designed to also function as a completely private third bedroom, complete with a shower in the powder room and a large guest closet.

The new master bath is colored by Giallo Sienna marble for the shower, wainscot, and floors. The client preferred to keep the relatively small existing bedroom

continued on page 28

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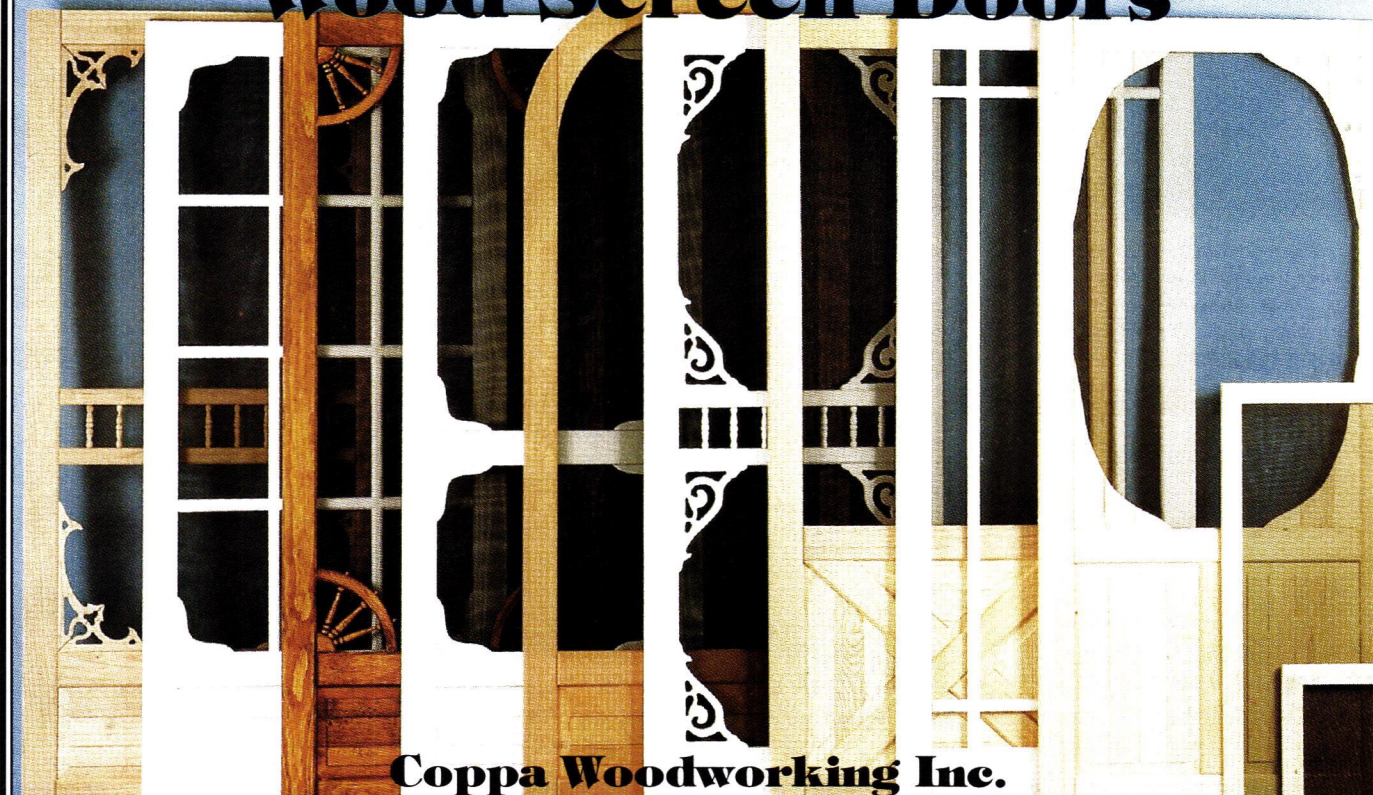
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but indulge in a sumptuous bath and dressing area. Further remodeling occurred in the kitchen and pantry, which now feature custom cherry cabinetry and Juparana granite countertops. The pantry was fitted with a 300-bottle wine closet and a restored wooden freezer door. Extensive new lighting, sound, and mechanical systems were installed throughout the apartment, cleverly designed by the architect to be concealed from view, but accessible for servicing. ♦

Giallo Sienna marble cut from a single block graces the floor, walls, counter, and shower of the new master bath. The use of one kind of stone creates serenity in the room, offset by the use of sparkling brass fixtures. The cornice is again site-drawn plaster and the lighting is concealed in etched-glass panels recessed into the wall around and between the mirrors and medicine cabinets. Another clever detail: The radiator cover is really a storage cupboard.



The dining-room overdoor is composed of wood elements and the cornice was drawn in place in plaster. The "pearl," however, is actually wooden beads strung together. Like jewelry for the room, these Adamesque details add layers and depth to impart a high finish.



The dining room also features gentle incandescent lighting with direct light, gallery-style, for the owners' collection of Audubon prints. Overlooking a center court, and receiving little natural light, the room's decoration enhances the intimate feeling of the space. A moody and rich atmosphere is further achieved by the steel-wool finishing on the green walls.

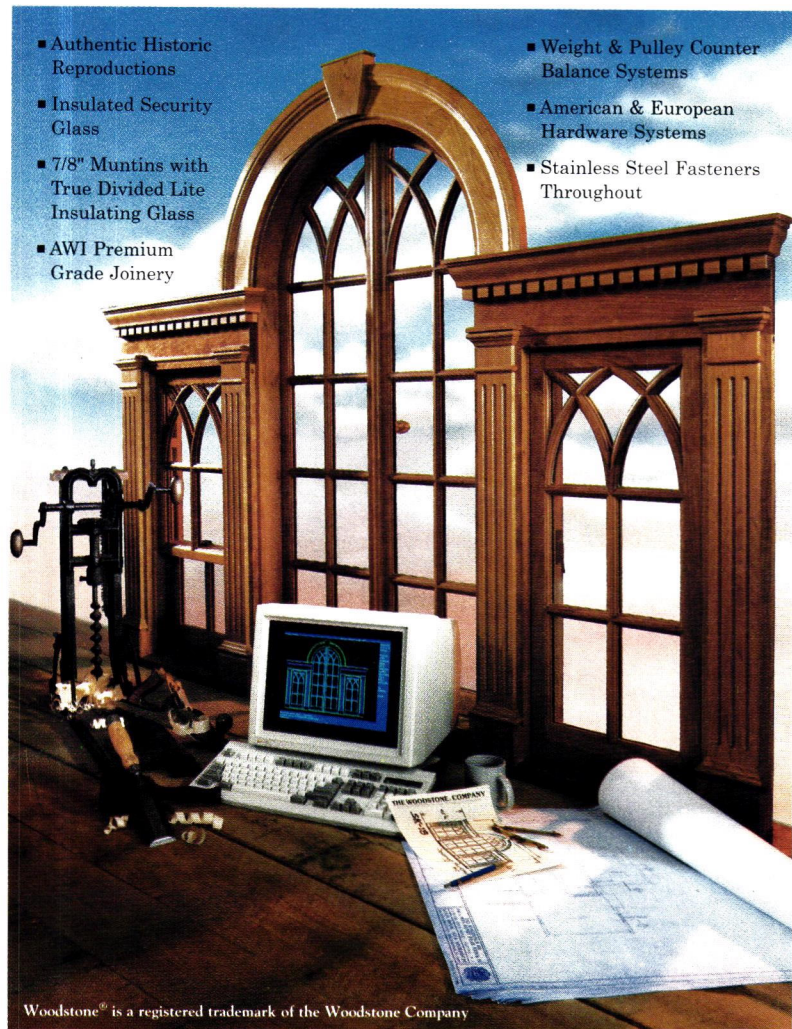


The entry gallery ingeniously hides air handlers and air-conditioning systems behind custom trim and woodwork. Dropping the ceiling to accommodate the required HVAC became an opportunity to create the hand-drawn plaster cove, but eliminated the possibility of using a chandelier or pendant light. Instead, the clients were very interested in the concept of indirect lighting if it could give the warm, inviting quality of lamp light. This effect was achieved using tiny, low-voltage, incandescent bulbs. Note the hierarchy of the doorways that lead to the living room, library vestibule/wetbar, and master-suite hall.



Looking down this narrow hall to the master bedroom, the linen closet on the right is roomy enough to also store luggage. To preserve symmetry, some of the doors are false and do not open. The extraordinary detail in this small space (the ceiling had to be lowered for ductwork) had to be just right. Note the care in the design of the pilasters to the sides of the door, the wainscot, and cornice. The mirrored doors, a Cullman & Kravis trademark, bring natural light from the bedroom's East River view into the 20-ft.-long hallway.

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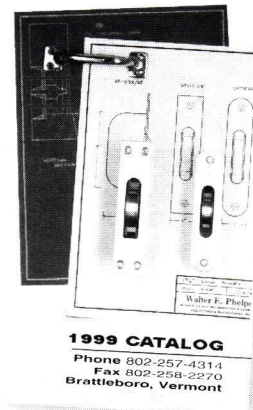
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WRITE IN NO. 6001

PROJECT: Renovation of a "Georgian"/
Ranch House, Charlotte, N.C.

ARCHITECT: Milton Wilfred Grenfell,
R.A., and Marianne Cusato, Grenfell
Architecture, Charlotte, N.C.

CONTRACTOR: Queen City Builders,
Charlotte, N.C.

INTERIOR DECORATION: Morrison Brown
Interiors, Charlotte, N.C.

LANDSCAPE DESIGN: William Scott
White, Charlotte, N.C.

made to appear less so by using a full Corinthian cornice of modillions and dentils. The second-story, quasi-French-style segmental window was replaced with a rectangular glass-paned door that opens onto an iron-railed balcony. The balcony is supported by an Ionic portico that shelters the south-facing front door. Lastly, the sparsely detailed, "short and fat" recessed front doorway was replaced with pilasters, leaded-glass and transom lites, well-membered raised paneling, and compo swags and medallions.

continued on page 32

The original house was an ungainly Georgian and ranch fusion built in 1951. The two-story mass was divided into a board-and-batten second floor with brick below. Short, wide window proportions and the broad, overhanging flat-roof eaves all gave the house a horizontality and plainness unpleasantly at odds with its Georgian gestures. The clients hoped that with an addition and renovation, the house could have a new life. The couple entertains often and also needed accommodations for their art and furniture collections.

Grenfell Architecture of Charlotte, N.C., is a small firm that incorporates the graceful traditional architecture of the South into their work, as well as well-researched historical precedent. When Grenfell first saw the house, he drew a rough sketch of the front elevation to show the clients one make-over option. Remarkably, according to Grenfell, the finished house closely resembles that initial drawing.

To transform the exterior appearance of the house, the architect's first move was to continue the brick veneer up for two full stories, using a projecting belt course to mask the old-to-new brick transition. The window scheme was significantly altered with more windows, all strongly vertical in proportion to further reduce the former horizontality. The broad "Wrightian" roof eaves were



After. The back door remained in its original position but is now embellished and articulated by an urn-topped Tuscan portico. A gracious bay window (top photo) was added to engage the garden and to allow light into the adjacent kitchen.



Before. This image shows the side elevation and back entrance from the driveway prior to the renovation. The clients wished to add more space to the second floor, which was simply done by adding a story to the flat-roofed, single-story wings. The top photo shows the same section after renovation.



Before (inset). This 1950s Georgian/ranch combo was purchased by a couple intending to renovate, enlarge, and accommodate a collection of antique Georgian furniture, as well as an array of paintings and sculpture.

After (above). The same house is shown after renovation was completed by Grenfell Architecture and landscaped by William Scott White. To diminish the old horizontality, the brick veneer was continued up the full two stories. The addition of more-vertically proportioned windows now punctuates the elevation, and a full Corinthian cornice helps create an elegant, welcoming exterior. All photos courtesy of Grenfell Architecture



The Architect on Classicism: A charge often lobbed at classicism by the uninformed is that it is formulaic and inflexible. Fulfilling complex residential program requirements within the confines of an addition/renovation shows that this is manifestly not so. As this project demonstrates, the classical language can make graceful the awkward, adorn the plain, make articulate the confused, strengthen the relationship between house and garden, and accommodate the Owner's program.

— Milton Wilfred Grenfell

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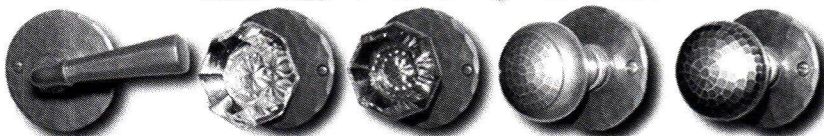
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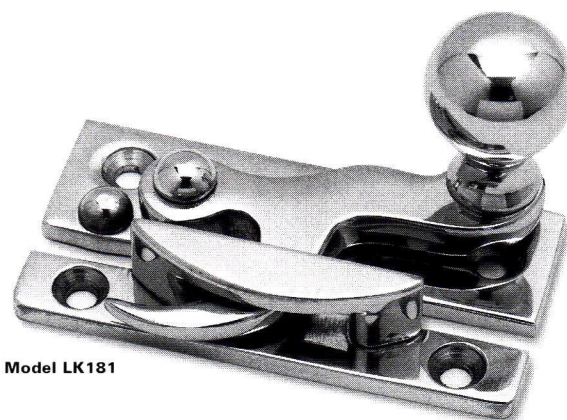
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As mentioned, the program called for more space on the second floor, which simply entailed adding a story over the existing flat-roofed, one-story wings. On the ground floor, a keeping-room bay was added to

engage the garden and to capture the morning light for the adjacent kitchen. The rear-door location remained as it was, but was articulated by an urn-topped Tuscan portico. This step-down in hierarchy from the richer Ionic formal front portico to the simpler Tuscan at the everyday back entrance imparts a legibility to the house that did not exist previously. This clearly intentioned renovation radically redefines the overall existing structure. The decoration by Morrison Brown Interiors and gardens by William Scott White further strengthen and enhance the architectural intent. ♦



The interior millwork — fireplace mantels, door and window casings, paneling, etc. — was replaced, augmented, or enriched throughout the “public” downstairs living spaces. For example, ordinary cased openings connecting the front foyer to adjacent living and dining rooms had transom architraves added, to which were applied beautiful and evocative ornament. Urns and a garlanded fruit basket denote the dining-room entrance, and the garden-sided living room is suitably adorned with a basket of flowers.



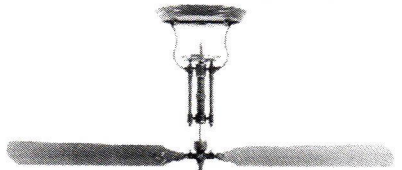
Before. The clients wanted the indifferently detailed screen porch at the rear of the house to be converted into a conservatory from which they could enjoy a hedge of prize camelias.

This view shows an urn over the Tuscan portico at the back entrance, which imparts a quiet everyday simplicity that differs from the richer, more-formal front portico.



After. An attenuated order of pilasters was applied to the solid members of the infill multi-paned fenestration. This delicate detailing avoided the aesthetic and acoustic barrenness usually found in a screened-porch close-in job.

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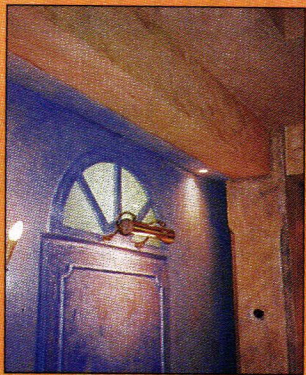
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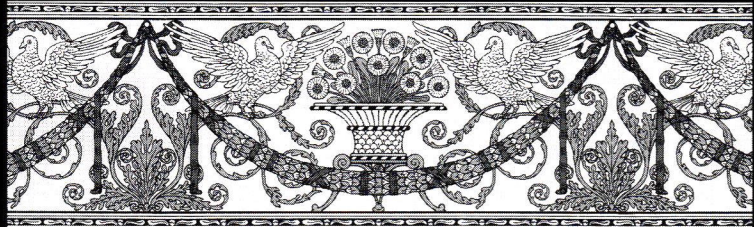
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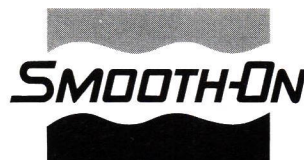


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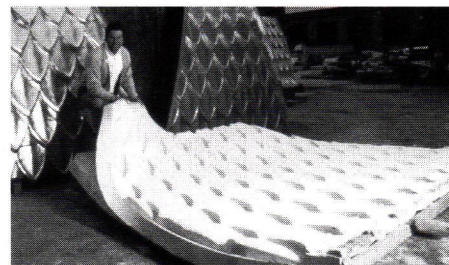
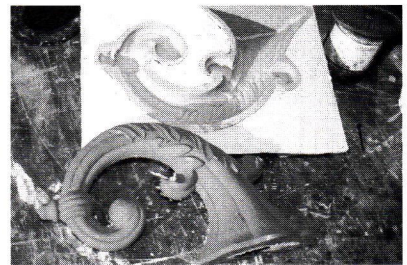
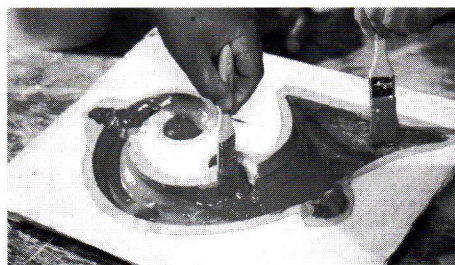
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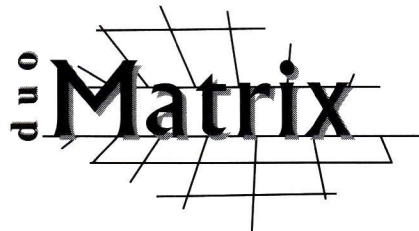
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A TALE OF TWO COLUMNS: CLASSICAL VS. COLONIAL REVIVALS

Many clients, including design professionals, have Style Questions that arise at some point in a restoration when an aesthetic decision has to be made and all parties concerned are tired of asking each other, “and what do YOU think?” Here are some guidelines for two styles, often confused.

by Dan Cooper

A typical scenario involves determining what sort of floor covering is appropriate for the completely inappropriate wallpaper that has already been hung. We’ve seen house museums undertake exhaustive paint analysis and then reject the findings because the Prussian Blue they discovered didn’t match the drapes or some prospective donor’s conception of what The Withering Elms should look like.

We in the historic-design and -product trade are constantly being asked what is correct for a given period. A frequently posed Style Question is: “My house has columns. How do I tell the difference between Greek and Colonial Revival, and how do I design the interior for it?”

It’s surprising how many people in our field still possess the quaint, revisionist Ye Olde Colonial mentality that’s been rattling around since the 1920s. They truly believe that the average citizen of 1830 was walking around on ratty oriental rugs laid upon polished hardwood floors surrounded by white walls.

Let’s start with a quick overview of the Classical and Colonial Revivals.

From the 1820s through the 1850s, the United States was thoroughly under the sway of the aesthetics of Ancient Greece and Rome. It was a unified movement that influenced architecture, furnishings, sculpture, and painting. This Classical (or Greek) Revival was a fairly “pure” architectural style; while there were Roman, Etruscan, and briefly even Egyptian motifs introduced into the blend, it was a promotion of Classical design in the built environment.

The basic architectural form of the period was derived from the massings of ancient Greek temples. The typical Greek Revival structure is one or two stories tall and capped with a front-facing gable that may or may not have (depending on budget and design) fairly massive columns supporting it. All design elements and fenestration are symmetrical, although in smaller and moderately sized dwellings the front entry may be placed off to one side in order not to bisect the front parlor. Interior finish and furnishings all mimicked Grecian design motifs as well to create a cohesive theme. Granted, as in any historic period, only the wealthy could afford a home that was completely decorated in a specific style, so furnishings from previous periods in more modest homes would appear piecemeal. At this point in time, however, the vast majority of new work was in the Grecian manner.

The Colonial Revival reflected America’s reminiscence of its formative ancestry and began in the mid 1870s as the Centennial approached. This use of Early American elements in contemporary design continued well into the first quarter of the 20th century. Because there were many other styles in vogue at various points during this half-century, the architecture and furnishings of the Colonial Revival are far less pure and often crossbred with such eclectic influences as Stick, Shingle, and Craftsman/Mission styles, and the Aesthetic Movement.

As the mania for the Colonial Revival swept the country, many existing houses were updated to keep abreast of the trend. The most prevalent of these upgrades was the addition of a sweeping wraparound



This Wilbraham, Mass., veterinarian’s clinic, designed by Jean Dunbar, utilizes early-19th-century Classical furniture and interior treatments. The wallpaper uses Classical motifs. Photo: Michael Gordon

covered porch whose roof was supported with wide columns of a Classical order. Up until the last decades of the 19th century, front porches were usually small stair landings, so it is very common to see Federal, Greek, Gothic, and Italianate houses featuring this fashionable, expansive Queen Anne/Colonial porch adorned with additional trim, such as corbels and brackets characteristic of this latter period.

Another Colonial Revival retrofit was the addition of Palladian or Adamesque oval windows. On the house’s interior, early-19th-century trim might have been remodeled, such as having the fancy corner blocks on doors and windows removed, and a molded Colonial pediment installed in its place. One of the commandments of historic preservation has always been “Thou shalt not destroy good old work.” Remember, that Colonial Revival porch or paneled library has now been a part of a home for over 100 years and is worthy of preservation, even if the structure itself is much older.

When faced with the task of restoring or re-creating an interior of one of these two periods, it is best to familiarize oneself with the elemental difference between Classical and Colonial interiors before proceeding with construction or selecting products.

A word of advice: Do not automatically assume that products touted as “historic” are accurate reproductions. They may have been grossly re-scaled or given a contemporary color palette. And that is why they won’t work with the more authentic and well-researched products. Also bear in mind that in the 19th century, many more colors and patterns were employed in interior design for a richer look; decorators of today are much more conservative.

Interior trim of the Classical Revival was almost always of paint grade, with the exception of handrails and some balustrades. Door and window casings were at least five or six inches wide, if not upwards of eight inches in grander homes. They could be deeply molded or flat 1-in.-x-6-in. stock, depending on the purse of the builder. Window and door pediments or lintels were often peaked or corniced. Baseboards were substantial, and chair rails had fallen from fashion, allowing the wall treatments to run from floor to ceiling.

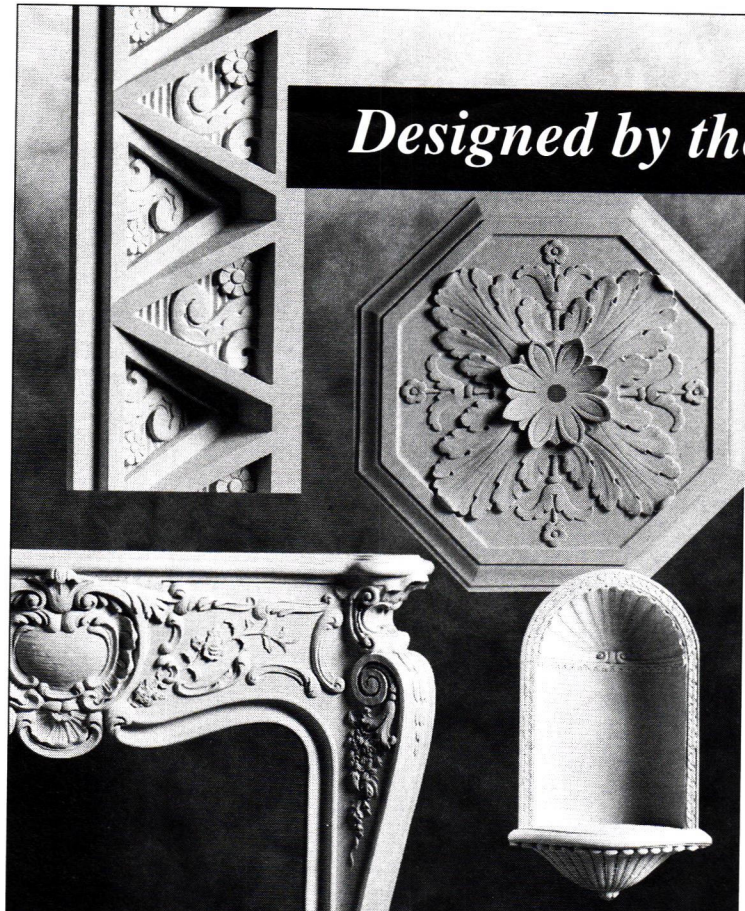
Colonial Revival woodwork could still sport the vestigial corner-blocks with bulls-eye turnings of the late-Victorian period or have a molded lintel. While Classical doors were constructed of four vertical panels (two-over-two), Colonial doors evolved into five horizontal panels. Ceiling moldings were standard in both styles, although Classical interiors had heavy crown moldings, while Colonial interiors might just as easily have had a simple picture molding. Colonial Revival trim is usually made of finish-grade mahogany, cherry oak, or stained poplar. At the turn of the century, white enameled woodwork had become popular in some homes, especially on the upper floors, but it was still considered prestigious to have natural woodwork in the public areas.

The color palettes of both periods varied in several ways and for a variety of reasons. First, bear in mind that interior lighting of the early-19th century was usually a precious few candles or oil lamps. The brilliant colors often seen on the soft furnishings were tempered by the lack of illumination. By the time the Colonial Revival had rolled around, lighting had improved greatly with the invention of gas lamps

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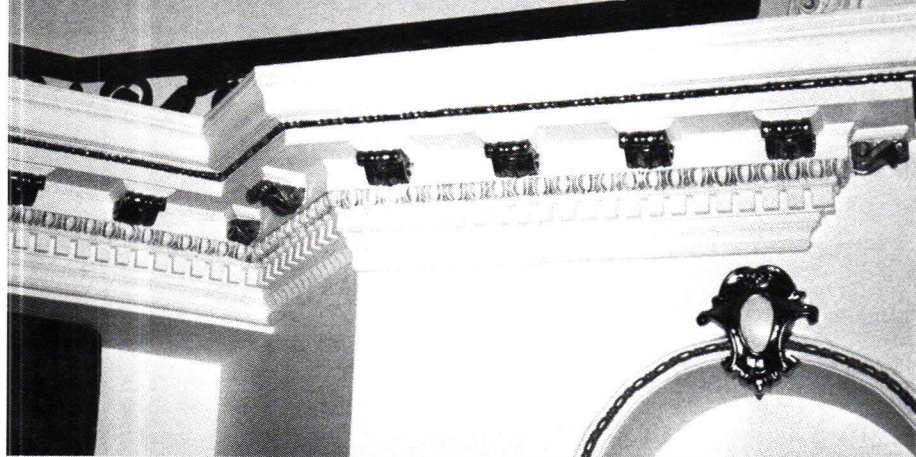
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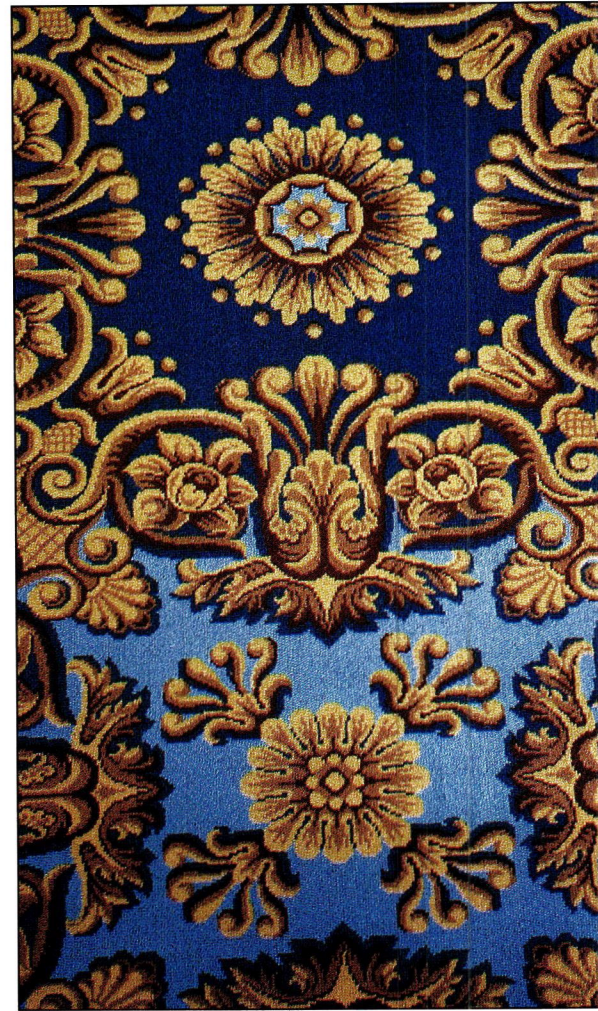
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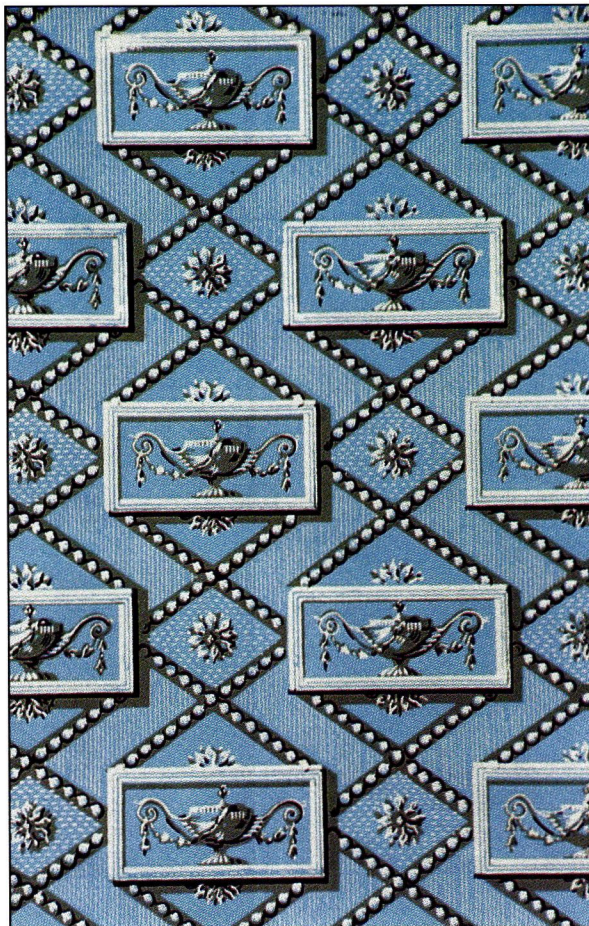
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The parlor furnishings at the Billings Farm and Museum in Woodstock, Vt., display the eclecticism of the Colonial Revival. Note the softer hues of the wallpaper and carpet. The paisley shawl adds a touch of the exotic. Photo: Billings Farm and Museum



The carpet on the top reflects the bold scale and classical elements of a carpet appropriate to a Greek Revival interior. The 1890s carpet on the bottom, while Classical in motif, is much more delicate and lighter in feel.



Shown clockwise from top left: *Arbella*, a Colonial Revival paper by J. R. Burrows, has a much more muted palette that works with the brighter interior illumination of the 1890s; *Laurel & Urn Wall*, and *Greek Key Border*, both from *Adelphi Paperhangings* (www.adelphi-paperhangings.com) show the three-dimensionality typical of early-19th-century block prints; *Coleman Bower*, another J. R. Burrows paper, employs the rich jewel tones with Colonial and Aesthetic Movement motifs that were so popular at the turn of the century.

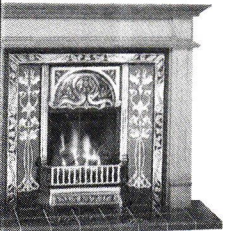
and early electrical lighting. While the colors of the Classical interior appear bright, if not gaudy to us, the colors of the Colonial Revival draw upon the Aesthetic and Arts & Crafts movements, which were softer and more organic. Rich jewel tones also appear, but they were more somber than their predecessors.

Flooring materials underwent one of the most distinctive changes in the 19th century. The floors of public rooms in the Classical period were carpeted, either with ingrain or Brussels carpets woven in narrow widths and sewn together. Wilton carpets, the cut-pile version of Brussels, did exist, but they were twice as expensive, hence they were not frequently seen until the second half of the 19th century when improvements in technology reduced their cost. These carpets were run wall to wall, and occasionally had matching borders. It should be noted at this time that Oriental rugs were so rare as to exist only among the extremely wealthy, and furthermore, finished hardwood floors were not yet in vogue.

The Colonial Revival was ushered in during an era when wall-to-wall carpet was falling from favor. Many reformers and designers, Charles Eastlake being the most notable, began promoting the apparently healthful aspects of easily cleaned hardwood floors adorned with area rugs that could be taken out and beaten. Reasonably priced Oriental rugs were now available, although Wilton, Brussels, and

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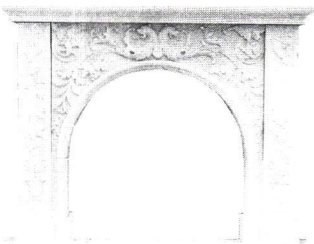
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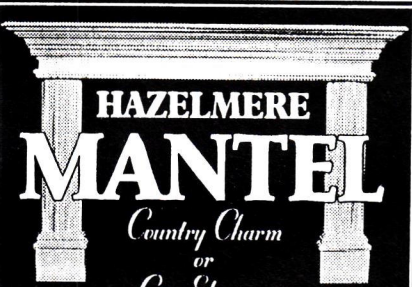
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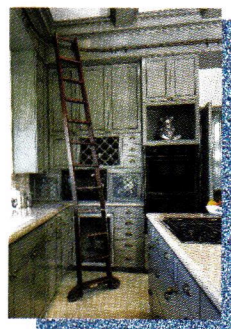
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ingrains were still very popular often as bordered area rugs situated in the midst of hardwood floors. From a design point of view, it should be remembered that the pattern repeats of the earlier rugs were often much larger than later patterns.

The differences between wall coverings for the two periods are fairly easy to distinguish as well: Classical papers, usually French or American, were often printed in large, bold scales and bright hues. Motifs were often of Classical/architectural elements, swagged fabrics, or abstract geometrics and would feature shadow lines that gave the impression of three-dimensionality. Scenic papers, including murals that spanned the entire circumference of the room, also appeared frequently. Large, complex borders or friezes, also with trompe l'oeil elements, were also very popular.

Wallpapers of the Colonial Revival reflected the softer, now better-illuminated palette that included the tertiary hues and rich jewel tones of the 1880s through 1900. Patterns were smaller and not always purely Classical, and could also contain a blend of late Aesthetic Movement, Arts & Crafts, and Tudor motifs. The use of borders was on the wane, and although they were found in some frequency, they could just as well be much narrower, even as little as four inches.

Central chandeliers existed in the Classical period, as did wall and table sconces. As mentioned previously, they provided much less illumination than those made after the advent of gas or electricity. Gaslight was the prevalent form of lighting during the Colonial Revival, with the then-unreliable electric lamp appearing in more-affluent dwellings. These fixtures were mostly brass or nickel plated, although there




A prototypical Classical Revival (a.k.a. Greek Revival) facade, top. The symmetrical massing replicates that of an ancient Greek temple. Note the massive Ionic columns supporting the front-facing gable. Above, this Colonial Revival porch displays a frequently seen addition to an older house: a single-story structure with more delicate columns that span the entire front of the dwelling. Photos: Chadsworth Columns

were some iron pieces that reflected the hand-wrought look of the Craftsman style.

Window treatments of the first half of the 19th century were usually heavy and ornate, with the popular treatments including side drapes and valances. During the Colonial Revival, these became simplified into flat panels or just lace hung on rods.

Furniture of the 1830s was also heavy in scale, and the prevailing style was called Empire. Pieces for public areas of houses feature highly figured mahogany veneers, along with some walnut and bird's-eye maple. Scrolls, columns, and Acanthus leaves adorned matched suites of furniture. The Colonial Revival reflected eclecticism, with more-casual groupings of mismatched furniture constructed of mixed materials, including wicker or rustic hickory, as well as wood. It was not at all unusual to see a Mission desk next to a colonially inspired chair. There was also a bit of levity as one will see chairs fabricated from the parts of an old spinning wheel or an actual spinning or flax wheel placed in a parlor for strategic effect.

In a nutshell, think of the Classical Revival or Greek Revival as drawing from a singular source. Despite economic status, the desired effect was always grand and formal. Conversely, the Colonial Revival, even in an affluent setting, was intended to be more casual and reflective of various influences. ♦



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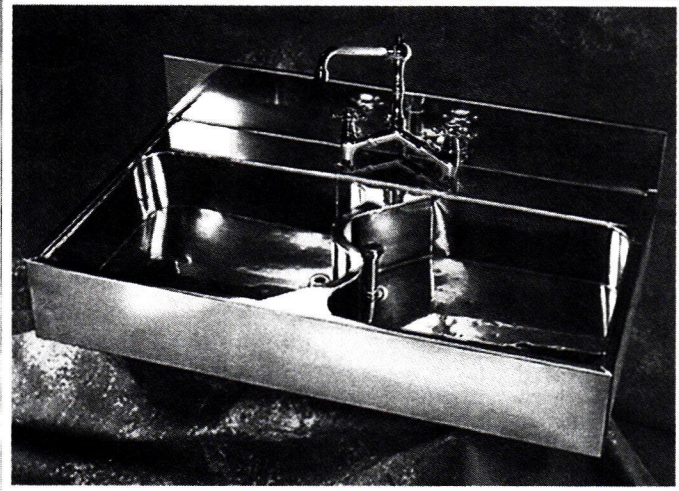
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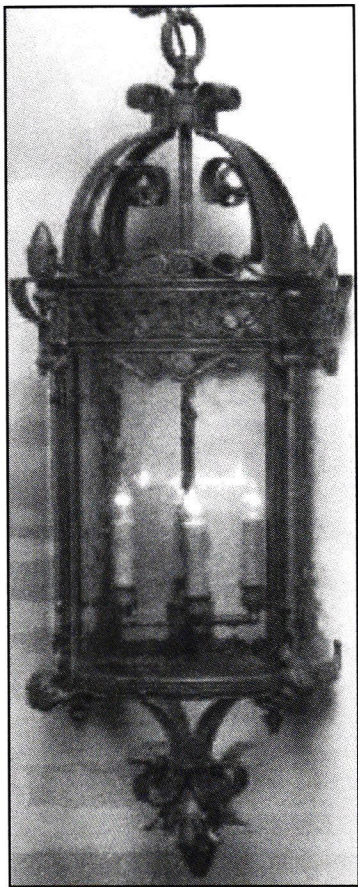
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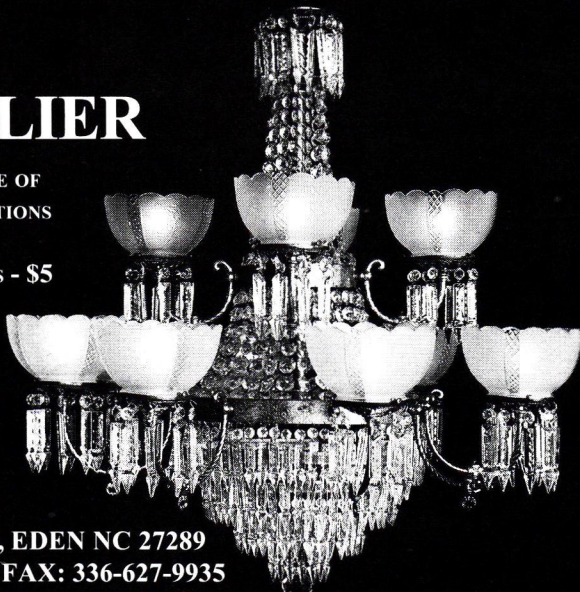
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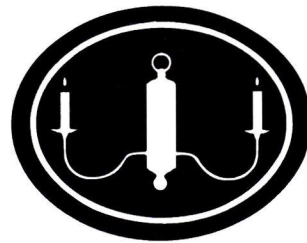
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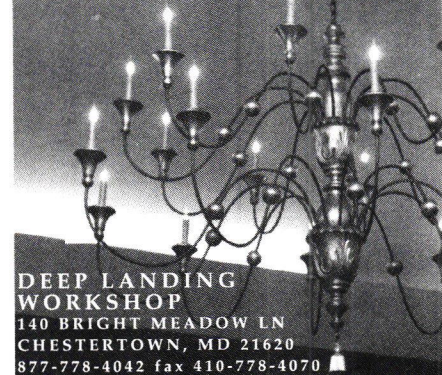
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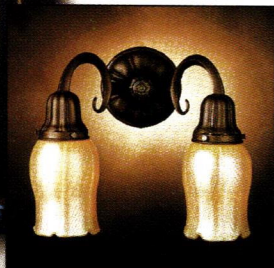
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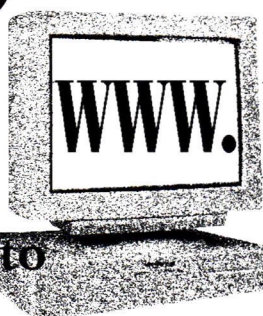
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COLUMNS: REPAIR VS. REPLACEMENT

Because architectural columns can be made in an array of rot-resistant materials today, it changes the variables in the repair-vs.-replace equation. Here are some guidelines from a consultant that some call “Mr. Column.”

by John Leeke

Classically styled columns have always lent a certain grace and dignity to American homes—until the paint peels, decay sets in and they look more like the crumbling ruins of ancient Rome. That is how Bill Durden felt when he assumed responsibility for the care and maintenance of his family’s home in McDonough, Ga. The Scamozzi capitals of his front-porch columns were crumbling away and one decayed Attic-style base looked more like a flat tire. But Mr. Durden’s real worry was one shaft, which was loose and threatened to fall. Local tradespeople came by to poke at the soft decayed wood with their pocket knives and recommend column replacement. Mr. Durden began calling column manufacturers to determine the replacement cost for four of his 23-ft.-tall columns. Then he realized that repairs might make more economic sense, as well as preserve some of the historic character of his family home.

In mainstream building construction and remodeling the usual reaction to deteriorating columns is complete replacement. In the field of historic preservation we have a tenet to save original material if possible. When parts are ripped out of a building and discarded, it often results in a significant loss of the building’s historic character. Effective repair methods and procedures have been developed to save wood columns. Sometimes these methods can be implemented at a lower cost than replacement.

Assess Structural Conditions

Before beginning any work on your columns, take an overall look at the situation to determine how the columns relate to the rest of the building and its substructure. Answer the following questions:

What is the condition of the porch foundation? What appear to be deep piers may only be stones laying on top of the ground. Brick piers may have loose and crumbling mortar.

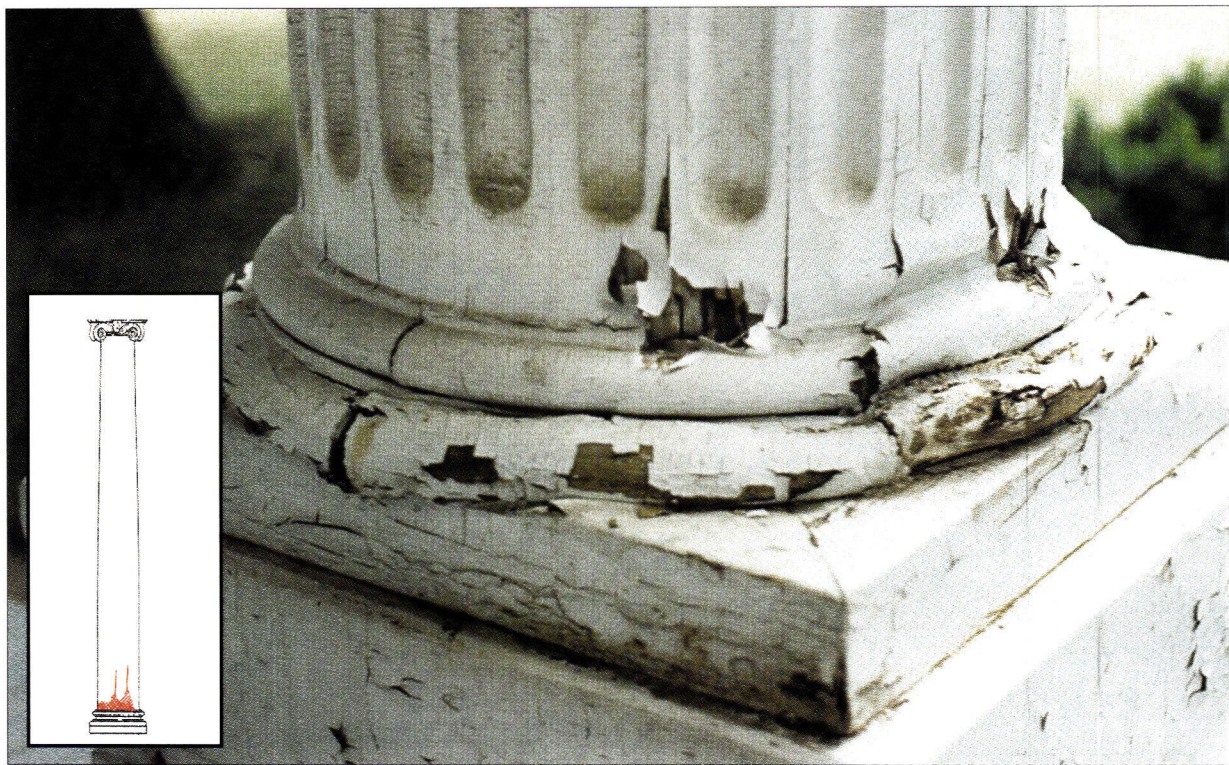
Are joists, sills and other structural members of the floor sound and providing adequate support for the deck? The only way to know is to get under there with a flashlight and check it out. The front facing of the pedestal may have to be removed to check for decay in the structural sill directly behind it.

What is the condition of the flooring? Check for boards weakened by decay and for loose or splintery boards.

Does the structural span above the columns sag between them? Timbers may be decayed and weak. Dark streaks and peeling paint may be evidence of excessive moisture due to a gutter leak above. If this is the case, remove entablature boards for a visual inspection of the timbers beneath. If you find decay, the structural members may be compromised. Seek expert advice to make a complete assessment of the situation.

Column Assessment

First determine what your columns are made of and how they are constructed. Older columns may be stone, concrete, plaster, or more commonly wood. Most wood columns are made of staves just like a barrel, but smaller diameter columns may be made of a solid tree trunk. Column damage is most commonly found in the base parts and the lower end of shafts. Water and sunlight are the most significant causes of column damage. Columns on outside corners are more exposed to the destructive effects of the weather.



REPAIR: The square plinth of this 23-ft.-tall column has only limited decay, but could be replaced with a new aluminum plinth of the same size that incorporates ventilation. The round base is substantially decayed and will need to be replaced. Decay is eating its way up into the shaft (see inset drawing that shows extent of decay). Because less than 1% of the shaft is rotted, it can be repaired at a lower cost than replacement.

There are several ways to tell if your wood columns need attention. It’s easy to see sprung staves or large cracks and chunks of rotten wood that have fallen away, but there are more subtle clues to the conditions beneath the surface.

The first line of defense against excessive moisture is a continuous film of paint covering all surfaces. Even hairline cracks allow water to soak in and cause paint to peel down to bare wood. This type of peeling occurs near breaks in the film, at opened joints of wood, or where the film has been scratched or scraped. Paint that’s peeling away from bare wood is a sure sign of high moisture within and possible decay.

Peeling also occurs over large areas because there is too much moisture within the whole interior of the column shaft. When water vapor cannot escape through the paint film easily enough, paint is pushed right off the wood. There may be too much moisture in the wood or the paint film may be too thick to let moisture pass out. A paint film thicker than .025 in. (about the thickness of twelve pages of this magazine) tends to block the passage of moisture.

Wood Decay

Continuous high moisture leads to fungus decay that weakens the wood. Use an awl or ice pick to check for decay. Stab the pick in at an angle and pry up a small piece of wood. Sound wood will break out in long fibrous splinters, but decayed wood will come up in short chunks. Or, push the pick straight into the wood. If it can be forced into the wood more than 1/4 in., suspect decay.

Sometimes a thin layer of solid wood at the surface hides extensive decay deep within. Check for this condition by rapping the surface with the ice-pick handle. A dry hollow sound may indicate decay near the surface. A lower ring to the sound may indicate decay deep within. Solid wood in sound condition gives a solid “thunk.” Don’t be confused by the solid ring of hollow shafts that are in good condition.

The final test for decay is to drill a hole and examine the wood chips. Dark brown, black, or gray chips indicate high moisture and probable decay. Be cau-

tious not to weaken structural members when drilling test holes.

Decay is common near the bottom of the shaft or in the base and plinth. Look for decay any place two wood surfaces meet and are not protected from water; for example, along or within cracks and checks, or behind moldings. Always suspect decay in hollow columns that do not have ventilation openings at top and bottom.

Quantifying Your Options

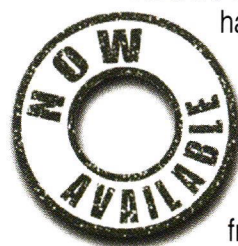
I usually recommend making the repair-vs.-replace decision on a column-by-column basis. Repairs often cost less than replacement. Begin by comparing the cost of complete replacement with the cost of repairs. For replacement costs be sure to include shipping, and the cost of installation, in addition to the cost of the column itself. A new 12-in.-diameter-by-8-ft.-tall wood column installed might cost between \$900 and \$1,800.

The cost of repairs is more difficult to determine. It depends largely on the skill, knowledge, and experience of those who will do the work. If you spent \$400 for materials and new parts plus 15 hours of labor at \$35/hr., costs would be under \$1,000. This could be enough to restore the completely decayed end of a shaft and replace a stave or two, or replace a base and plinth with long-lasting aluminum—either of which would be less than the cost of a new column.

Saving authentic historic material may be important to your project if the structure has particular historic significance. On some museum houses a higher cost for preservation is justified. More often replacement with new materials to provide the original appearance is appropriate. Whether you repair, replace, or preserve the columns depends largely on the budget and the goals of the project.

Workers without column experience can attempt paint removal and recoating, or minor repairs when the structural integrity of the column is not involved. More-complex projects that demand temporary structural supports and removal of columns require

continued on page 44



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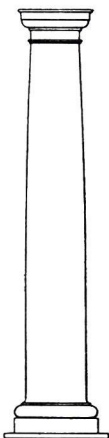


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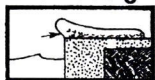


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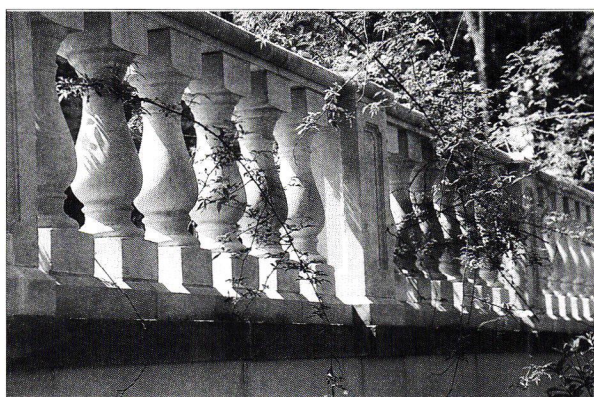
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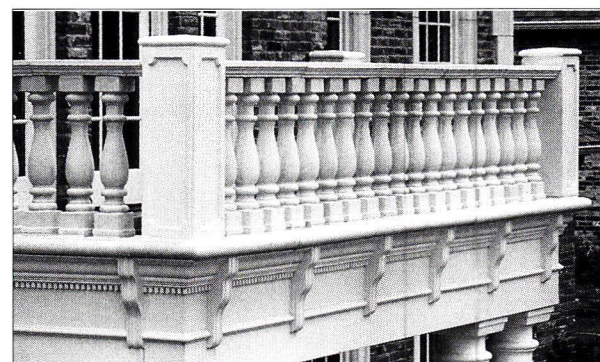
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STONE CARVING TODAY

Master stone carvers have been enjoying a rock-solid U.S. market for residential applications. At least that's what stone carvers are reporting in this survey.

by Leslie Jay

Bob Ragan, owner of Texas Carved Stone L.P., could be speaking for the industry as a whole when he says, "it's been incredible." At his Florence, Texas, firm, which primarily makes fireplaces and ornamental entryways, "the past year was one of the best years we've ever had. It's all we can do to keep up."

Other carvers across the country have similar stories to tell. "We've been busy and increasingly busy," observes Ian Agrell, owner of Agrell & Thorpe Ltd., a Mill Valley, Calif., shop that turns out fireplaces, door surrounds, columns, and capitals. "We're booked through 2001." How does he account for the onslaught of business? "There's been a resurgence of interest in the Classical look, combined with a healthy economy. Even in a modern-looking house, people enjoy having one handmade, Paganini piece."

Unless there is a prolonged recession, expert craftspeople can expect their services to remain in demand. This country boasts few traditionally trained stone carvers. "In England, there are too many artisans for the work," says Nick Fairplay, whose eponymous firm in Oberlin, Ohio, creates architectural and landscape elements. "Here, we don't have enough people to do it." (It's no accident that many of today's carvers acquired their skills in Europe, says French emigre Francois Gillard, president of Limestone Concept, Inc., in Los Angeles, Calif. "There is no

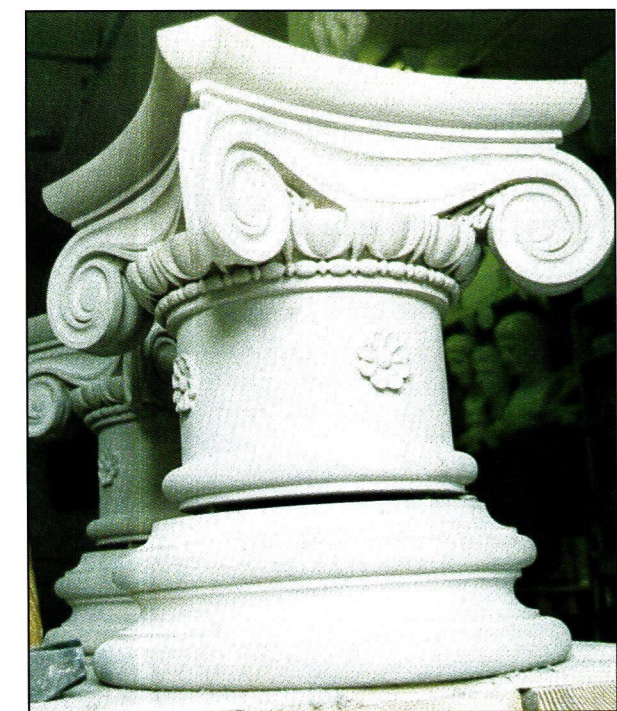


Limestone Concept, Inc., can carve fireplaces in any style, from ornate to simple.

To compare prices and products from different suppliers, get samples. Agrell points out that one quarry's "Kansas sunstone" may be the same material sold by a competitor under another name. And don't hesitate to request a range of color, especially if the piece is supposed to complement a particular palette. "That's very important for interior designers," says Fairplay.

When it comes to the actual design process, most carvers can work from pictures or sketches. Because of the labor involved, the more elaborate the piece, the greater the price; at the low end, expect to pay at least \$3,000 for a plain limestone fireplace, and many multiples of that for a more-intricate variant. Tricks of the trade include adapting ornaments to the budget, such as substituting simple foliage for leaves that are highly segmented. "People have become more educated about design and style," says Gillard. "They're not as likely to mix periods or ask for stuff that isn't nice."

For architectural elements, the craftsman creates dimensionally exact drawings that will be used for cutting the stone. Depending on the pattern, some of the preliminary shaping may be done by machine. It's good practice for everyone involved, from the architect to the installer, to study the drawings carefully before work begins. "What's approved is what gets done," declares Ragan. For statues, the standard method is to make a model. Siciliano starts with a miniature clay version, then graduates to full size in



Agrell & Thorpe's portfolio includes pieces such as capitals created for the governor's mansion in Utah. All of these works are in limestone.

school in the U.S. where you can learn three-dimensional geometrical design.")

Consequently, most established carvers find that their niche, like their material, is sturdy. According to Brooklyn, N.Y.-based figurative sculptor Gerald Siciliano, owner of Studio Design Associates, "People who are going to buy it are going to buy it. They have the taste, they have the money, and they have the space in which to put it."

Allocating and preparing that space can present distinct challenges. Stone's weight has to be carefully supported. This task can be especially tricky when retrofitting, say, a marble mantelpiece around a second-story hearth — the floor may need extra beams. The same holds true of outdoor installations; proper subgrade reinforcement will prevent the piece from sinking or falling over. "Get an engineer involved," recommends Gillard.

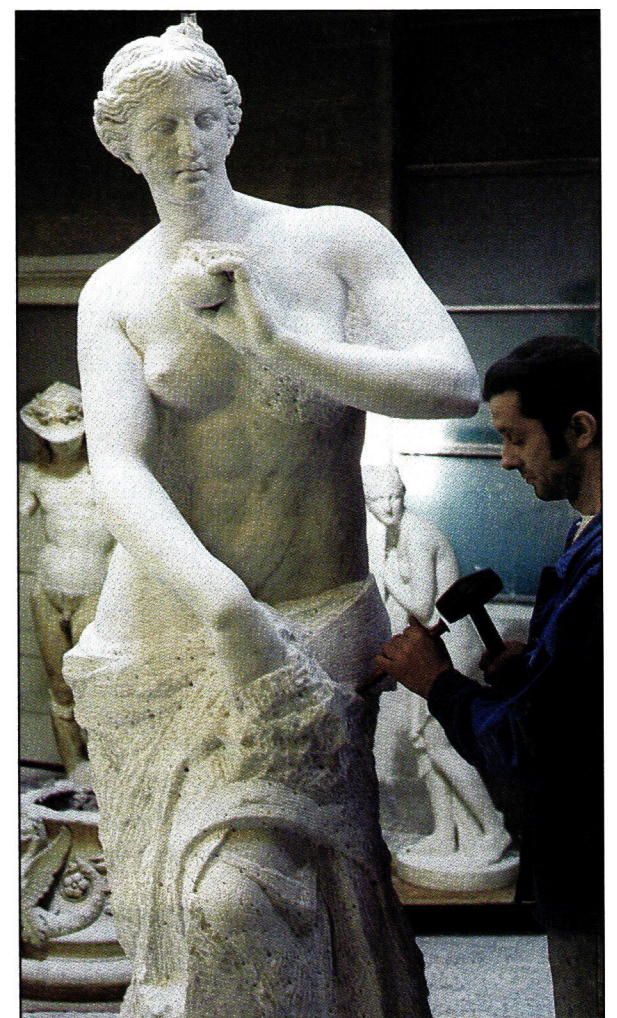
While you're at it, double-check all the building codes relevant to the site. Gillard, whose company produces everything from fireplaces to fountains, notes that, in California, "pieces have to be attached with steel supports, because of earthquakes."

Another factor to consider is the time of year. Although carving stone is not a seasonal affair, excavating the raw material is. "It depends on how much you want and when," says Fairplay. "Lots of quarries close down for the winter. The order may not be processed for six to eight weeks — or even twelve." That's before the carver has even begun his or her efforts. The delay may be merely inconvenient. But if the piece is structurally significant rather than decorative, its absence can halt construction.

Apart from availability, the choice of stone hinges on where it's going to be placed and, of course, the client's taste and budget. "Granite is very popular," comments Siciliano. "It's virtually indestructible. You can put it anywhere, indoors or out." Marble is less expensive. Limestone, the most affordable option, varies in density. A case in point: Texas Carved Stone, as its name implies, relies on rock quarried within the state. However, "for northern climates, we prefer Indiana limestone," notes Ragan. "It's denser and stands up to pollution better." Conversely, lighter, more-porous stone, which is easier to carve, may be better suited for many interior uses.



Texas Carved Stone drew on natural themes to make this rustic-limestone fireplace for a log house in Colorado.



Venus de Milo is well-armed in this version, as Nick Fairplay roughs out the drapery. The statue, of white Carrara marble, measures 32 in. x 32 in. x 84 in.

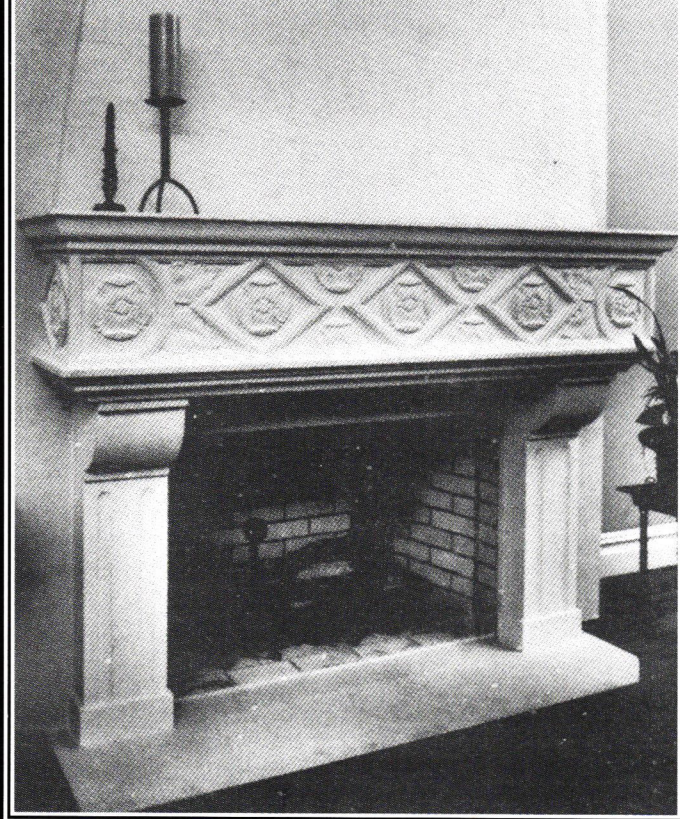
Styrofoam. "It's easy to work and easy to transport," he reports. He knows of other sculptors who are equally comfortable enlarging on a scaled-down model.

To keep clients informed, many artisans take photographs. "That's why God created digital cameras," says Siciliano. Whenever possible, Agrell prefers to

continued on page 56

HAND-CARVED CUSTOM STONE FIREPLACES

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WRITE IN NO. 9100

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www.limestoneconcept.com



WRITE IN NO. 5390

GERALD SICILIANO SCULPTURE SERVICES



9 Garfield Pl. Bklyn. NY 11215 tel./fax. 718.636.4561

WRITE IN NO. 187

WWW. period-homes.com

The Internet Gateway
to Historical
Products & Services
for Residential
Architecture

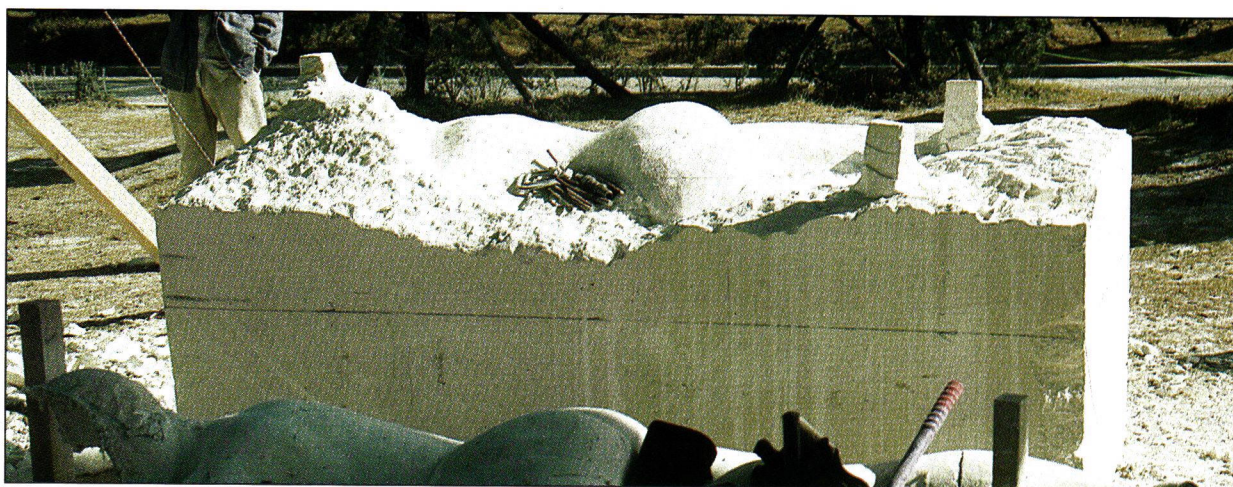
STONE CARVING TODAY, continued from page 55



This grand staircase is an example of Limestone Concept's exterior work.



Detail of a fireplace panel, realized in limestone by Nick Fairplay.



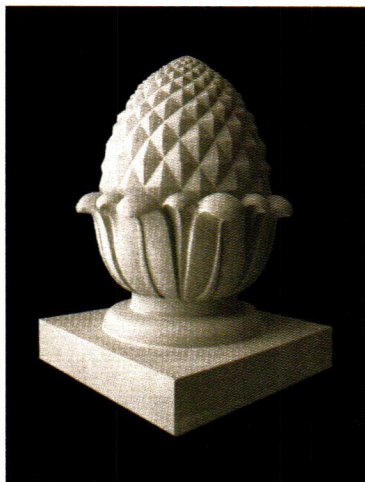
In a process known as "pointing" — plotting a piece in three dimensions from a full-size model — Gerald Siciliano creates a female figure in Italian dolomitic limestone.

have people come to his shop towards the end of the project, so they can check it out for themselves. "If they don't like it, they can say so there." He often finds himself explaining that color variations and chisel marks are integral to hand-carved stone.

Shipping is generally billed separately. If the piece is being carted by itself in a truck, it can probably rest on pallets. When two or more pieces are riding together, each should probably be crated separately, which raises the fee. Siciliano has been known to shoot a video to illustrate how a work should be lifted and placed. Some items will travel better in a slightly unfinished state. For example, Fairplay backs up a statue's arms with bridges (remnants of stone that will be removed later).

Carvers are unlikely to handle installation themselves. Instead, they number the separate parts and supply instructions for setters. Be sure to ask the shop to save stone dust and send it along as an additive for the filler. Some carvers mix the dust with lime and cement; others combine dust and thinset. A third recipe of dust and epoxy should be limited to interior installations; because stone is porous and the glue is not, an epoxy-based filler may eventually fail in an outdoor environment. ♦

TEXAS CARVED STONE



Texas Carved Stone, L.P. produces architectural and sculptural, hand-carved limestone pieces. Projects range from restoration carving on century-old buildings to ornamental stonework for commercial and residential settings.

We create original designs or can work from architectural drawings or photographs. Please call, write, or visit us on the web for additional information and pricing.

Texas Carved Stone, L.P.
6621 Hwy. 195
Florence, TX 76527
Ph. (254) 793-2384
Fax (254) 793-2693
www.texascarvedstone.com



WRITE IN NO. 1055

MANUEL PALOS SCULPTURE SERVICES

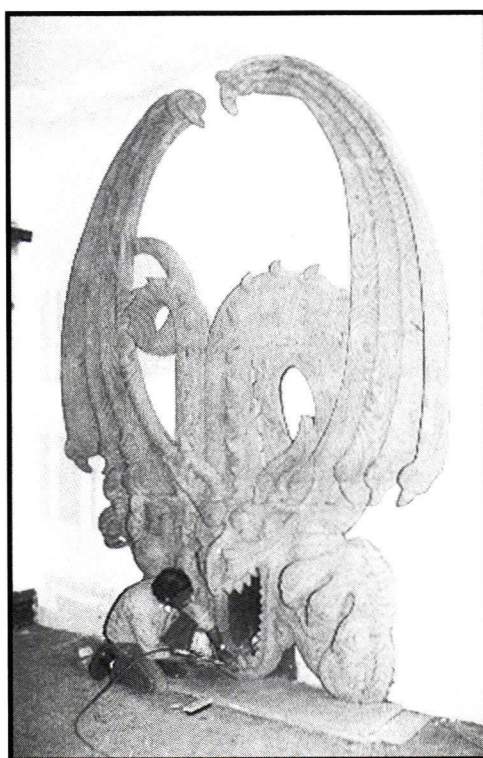
1330 Donner Avenue • San Francisco, CA 94124

(415) 822-8034 fax (415) 822-9280

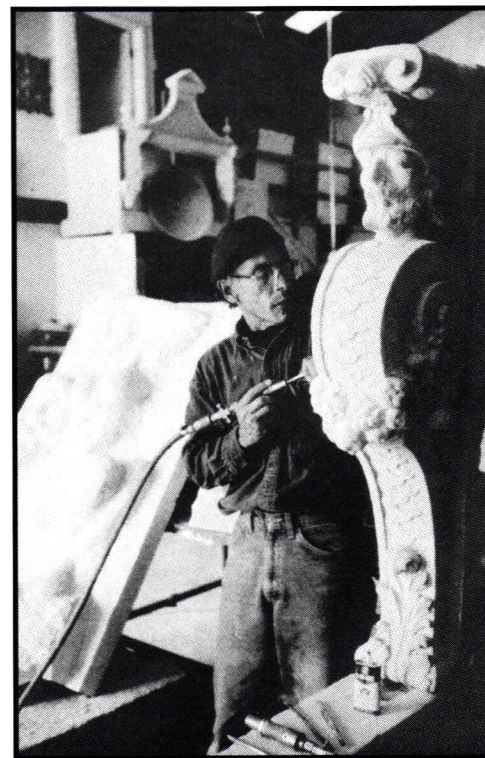
E-mail: mpalossculp@aol.com



Various projects in marble



*10x13 foot Black Stone Dragon Fireplace
for Actor Nicholas Cage's
San Francisco residence*



*One of a pair; Limestone Irish Warriors
for fireplace*

Manuel Palos is a sculptor and craftsman. He has been featured on the Home and Garden TV show, and in an article in the May 1998 issue of *This Old House*. His work is marble, stone, bronze, terra cotta, plaster, and various fiberglass based materials have gained him international recognition.

Mr. Palos holds workshops in Carrara, Italy in spring, San Francisco, in the summer, and Puerto Vallarta, Mexico in the winter months. If you or your group are interested in availability of space or would like more information, please contact us for a program.

WRITE IN NO. 2759

BUYING GUIDE TO STONE CARVING

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Stone Carving in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 11 suppliers you'll find on this page because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



**ARTE IN
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hand-carved
this elegant
fireplace in
Cantera
stone.

Arte in Stone
480-515-0028; Fax: 480-515-0029
www.arteinstone.com
Scottsdale, AZ 85255

Custom and hand-carved stone; fireplaces, fountains, columns, entryways, balustrades, figurative sculpture, and architectural details. Work with architects, designers, home builders, and home owners. Inventory of Cantera tiles, planters, fountains, and yard furnishings.



This detail shows a hand-carved French limestone mantel and oak-leaf medallion by **ATELIER JOUVENCE**.

Atelier Jouvence Stonecarving, Inc.
312-492-7922; Fax: 312-492-7923
www.atelierjouvence.com
Chicago, IL 60616

Native French stonecarver specializes in hand-carved, custom-designed fireplaces, windows and door surrounds, fountains, staircases, architectural & garden ornamentation, and restoration work. Carving done in French and American limestones. Also offering a full line of French limestone tiles.



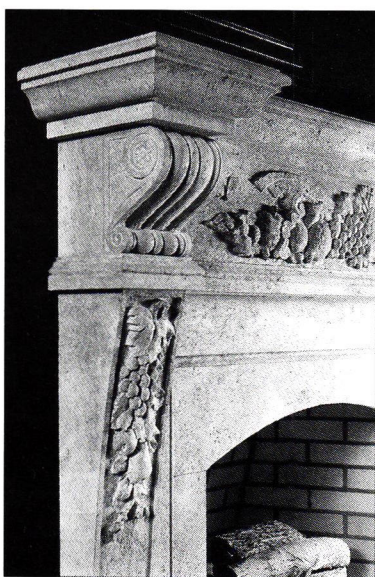
DHS DESIGNS
offers a selection of
hand-carved period
French limestone
mantels in styles
dating from the
16th to the 19th
centuries. Write in
No. 773

DHS Designs
410-280-3466; Fax: 410-280-8729
www.dhsdesigns.com
Annapolis, MD 21401

Carved French limestone mantels, 16th to 19th c. Also, architectural artifacts; antique garden ornaments (18th- to 20th-c. statuary, fountains, urns, benches), antique continental furniture and decorative arts. Write in No. 773

Dixie Cut Stone & Marble, Inc.
888-450-2858; Fax: 517-777-8791
P.O. Box 264
Bridgeport, MI 48722

Firm has carved natural stone since 1960. Custom limestone fireplaces; carvings, fountains, door and window surrounds, entryways, balusters, columns, and signs; stone includes Indiana buff limestone, Texas cream, and Mankato gold.



The detailing on this
hand-carved stone
fireplace is typical of
the work of **DMS
STUDIOS**. Write in
No. 9100

DMS Studios
718-937-5648; Fax: 718-937-2609
www.dms-studios.com
Long Island City, NY 11101

Historically accurate, hand-carved marble and limestone fireplace mantels and other architectural and landscape ornament, including statuary and fountains; entryways, balustrades, columns & capitals. Also specialize in one-of-a-kind and custom projects that require high levels of artistic skill and experience. Write in No. 9100



GERALD SICILIANO sculpted this evocative piece, "Kaye," in Carrara Statuario. It measures 9 in. x 14 in. x 11 in. Write in No. 187

Gerald Siciliano/Studio Design Associates
718-636-4561; Fax: Same as phone
www.concentric.net/~gsstudio
Brooklyn, NY 11215

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104 Bevier St.
Binghamton, NY 13904

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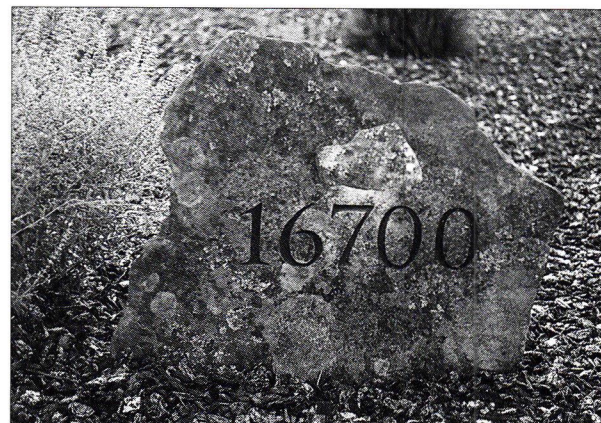
hearth, mantel, tread, landscape stone, benches, monuments, and sculpture. New products include "watercatchers" for gardens.

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles, antique terracotta. Natural-stone flooring; quarry tile; limestone. Write in No. 5390

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1330 Donner Ave.
San Francisco, CA 94124

Full-service sculptural studio: Carving, moldmaking, and casting expertise. Commissions for classic and figurative stone carving in marble, granite, and limestone. Sculpture in bronze, stone, gypsum cement, plaster, and FRP. Write in No. 2759



This unique address stone with in-built light was hand-carved by Shawn Tibbs of **PIETRA STONWORKS**.

Pietra Stoneworks
505-771-1370; Fax: 505-771-1086
www.pietra-stone.com
Algodones, NM 87001

Landscape lighting hand-carved from natural stone. Each light is a unique functional work of art. Also, custom fountains, stone carving and turning, granite, basalt, limestone, moss rock, etc.

Stone Forest
505-986-8883; Fax: 505-982-2712
www.stoneforest.com
Santa Fe, NM 87504

Hand-carved granite fountains, garden ornament, and bath and kitchen sinks. In marble and granite. Write in No. 1108



This intricate floral design was hand-carved from limestone by **TEXAS CARVED STONE**. Write in No. 1055

Texas Carved Stone, L.P.
254-793-2384; Fax: 254-793-2693
www.texascarvedstone.com
Florence, TX 76527

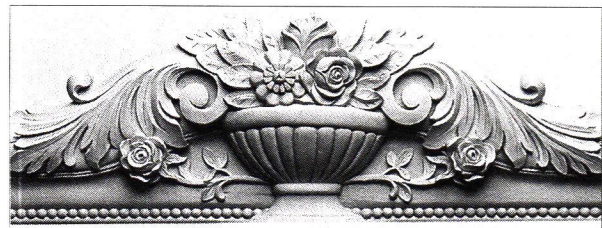
Fabrication of hand-carved ornamental limestone: mantels, entries, fountains, architectural elements. Carvers are capable of working in any period or style. Custom mantels in carved limestone. Write in No. 1055

BUYING GUIDE TO WOOD CARVING

About This Buying Guide

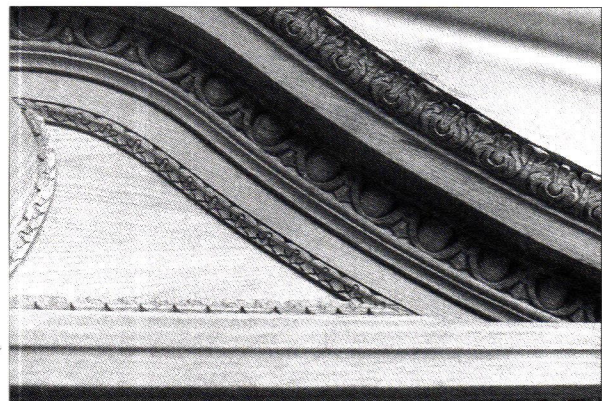
To create this Buying Guide, the Editors contacted suppliers of Wood Carving in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 21 suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

ACMI, Inc., Moulding & Millwork
229-888-3303; Fax: 229-888-9245
www.americancustommillwork.com
Albany, GA 31706



This finely-detailed carved ornament, #HC233 in the ACMI catalog, is 10-1/2 in. tall and 4 in. thick.

Extensive line of columns and carvings, which can be painted or stained: corbels, pediments, capitals, and appliques. Also manufactures quality embossed wood moldings, straight or curved, along with custom millwork. Work in limewood.



Hand-carved architectural features, such as this oak pediment, are a specialty of AGRELL & THORPE. Write in No. 90

Agrell & Thorpe, Ltd.
415-381-9474; Fax: 415-381-9475
www.agrellandthorpe.com
Mill Valley, CA 94941

Master carving studio produces a wide range of carved products in wood, stone, and marble; for commercial, residential, and religious buildings. Worldwide experience. Wood capitals, carved moldings, casework, doors, and entryways. Write in No. 90

American Wood Column Corp.
718-782-3163; Fax: 718-387-9099
913 Grand St.
Brooklyn, NY 11211

Custom turnings to match originals; columns and balusters in any dimension — fluted, plain, or twisted. All types of porch parts: balusters, newel posts; all size finials in any wood specified. Wood and polymer composite, plaster/gypsum columns; load- and non-load-bearing columns; 36 in. dia. x up to 40 ft. high. Write in No. 1308

Architectural Paneling, Inc.
212-371-9632; Fax: 212-759-0276
www.apaneling.com
New York, NY 10022

Each and every piece is carved by hand in any species of wood. Select from a full line of hand-carved ornaments, brackets, capitals, fireplace mantels and deep-sculpted wood moldings. All available in walnut, mahogany, cherry, oak, maple and paint grade white wood. Special sizes and custom designs available. Full catalog available on the web. Write in No. 6490



ARCHITECTURAL PANELING specializes in finely detailed hand-carved decorative pieces such as this festoon. Write in No. 6490

Camcraft 3-D, Inc.
713-858-3814; Fax: 281-980-6405
www.wooddesigner.com
Sugar Land, TX 77479

Custom woodcarving firm specializes in computer-controlled architectural-relief carving; can turn a 2-D sketch into a high-value 3-D product. Available in all domestic and exotic woods. Elements include architectural ornaments, doors, paneling, molding, and signage.

Classic Architectural Specialties
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www.casdesign.com
Forney, TX 75126

Supplier of architectural components; complete packages for exteriors, from millwork to street lights. Interior/exterior columns & capitals in all the Classical orders; mantel & novelty columns in urethane, resin, wood, fiberglass. Cornice moldings, columns & capitals, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, & brackets & corbels in polymer.



These pieces represent a fraction of the extensive range of architectural and ornamental carvings available from CUMBERLAND WOODCRAFT. Write in No. 1310

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Since 1975 company has offered hundreds of hand-crafted architectural embellishments in a variety of premium hardwoods. Select from ornate carved corbels, mouldings, capitals, and appliques. Classic carved mantels, cabinetry and paneling is our specialty. Write in No. 1310



Michael A. Dow of DOW WOODCARVING carved this capital in Honduras mahogany. The quarter at the base of the capital indicates the scale of detail and intricacy in the carving.

Dow Woodcarving
207-363-7924; Fax: Same as phone
www.archcarving.com
York, ME 03909

Architectural & ornamental hand-carving in wood; all styles, classical to contemporary. Gilding. Architectural, nautical, & ornamental carving; restoration of antique carving; model-making for the cast-stone industry. Carved wood elements include column capitals, carved doors, signage, turnings, and architectural ornament.

Fagan Design & Fabrication, Inc.
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44 Railroad Ave.
West Haven, CT 06516

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Goodwin Associates
716-248-3320; Fax: 716-387-0153
P.O. Box 18605
Rochester, NY 14618

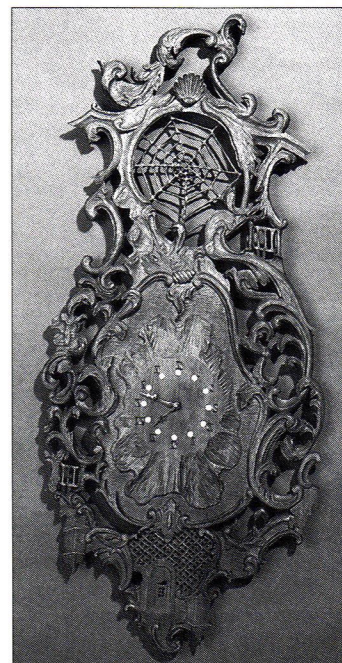
Wood carvings: corbels, centers, corners, drops, swags, scrolls, small capitals & rosettes. Traditional, embossed & sculptured millwork. Coordinating profiles available in curved resin. Embossed MDF. Write in No. 806



HAFELE's line of corbels complements the firm's full range of ornamental wood carvings.

Hafele America
336-889-2322; Fax: 336-431-3831
www.hafeleonline.com
Archdale, NC 27263

Moldings including dentil, egg & dart, or rope moldings; embossed or carved; species include maple, oak, cherry, or beech. Also, hardware and low-voltage halogen lighting for cabinets and furniture. Machine- and hand-carved.



This clock, in an idiosyncratic Rococo style, was carved from a single piece of mahogany by BORIS KHECHOYAN.

Khechoyan, Boris
314-843-3236; Fax: 314-843-3912
7658 General Grant Ct.
Saint Louis, MO 63123

Woodcarver specializes in Gothic, Baroque, Rococo, Em-

BUYING GUIDE TO WOOD CARVING

pire, Classical, and Modern carving. Inlaid work. Elements include carved doors, architectural details, column capitals, carved paneling & moldings, fireplace mantels, restoration of antique woodcarvings.

◆ ◆ ◆



This foliate wood scone is typical of the extraordinary work of master woodcarver DIMITRIOS KLITSAS. Write in No. 7380

Klitsas, Dimitrios - Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

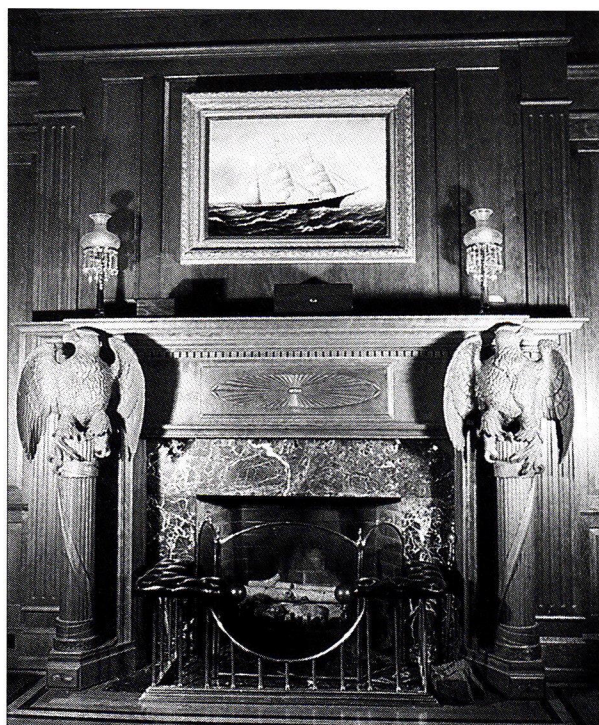
Custom carving of wood architectural elements, both interior and exterior, including furniture (all periods), fireplace mantels, stairs, chandeliers, moldings, sculpture, column capitals, carved doors, paneling & moldings, signage, and other specialty carvings. Wood capitals. *Write in No. 7380*

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Koch, Ken - Woodcarving
505-771-1320; Fax: 505-821-5491
www.kkwoodcarver.com
Bernalillo, NM 87004

Custom designed and carved doors, furniture and architectural elements. Scenic, figurative and wildlife motifs. Southwestern to Art Nouveau and traditional styles. *Write in No. 8055*

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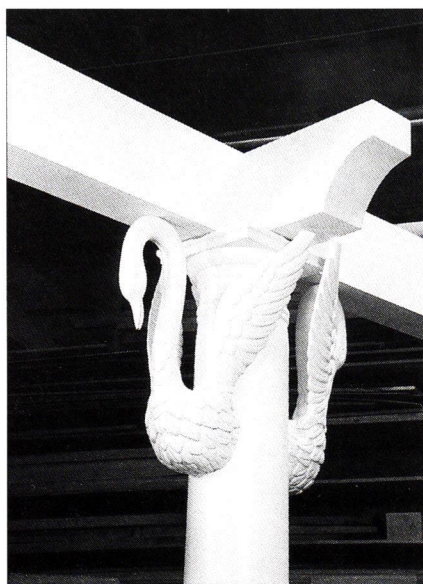


R. Stephan Toman of SONRISE WOODCARVING STUDIO designed and carved this striking fireplace surround. The eagles are 29-1/2 in. tall and were carved "in the round." Write in No. 4030

Sonrise Woodcarving Studio
845-331-8692; Fax: 914-339-3188
www.sonrisewoodcarving.com
Kingston, NY 12401

Specialty woodcarver of architectural elements (mantels, moldings, entryways, furniture, doors), ecclesiastical carving; replication and restoration of antique carved pieces; decorative carvings, "High" and bas-relief carving. Yacht interiors on nautical carvings. Custom mantels in carved and milled wood. Catalog \$4. *Write in No. 4030*

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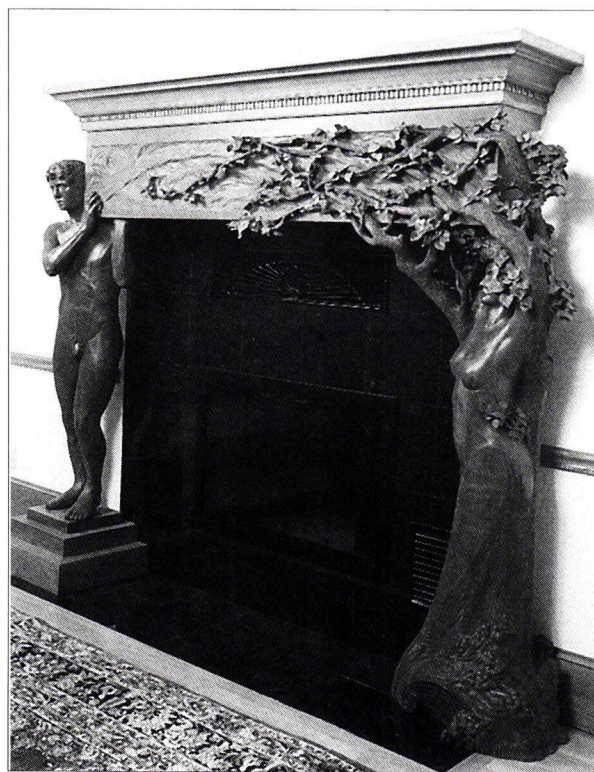


SUPERIOR MOULDING's swan capitals bring a whimsical touch to this column. Write in No. 138

Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1314
5953 Sepulveda Blvd.
Van Nuys, CA 91411

Array of standard and non-standard moldings and related finish materials in any size, style, shape, and species; short turnaround times. Cornice moldings, columns & capitals, mantels, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, & brackets & corbels in foamed polymer & vacuum-formed polymer. *Write in No. 138*

◆ ◆ ◆



Joe Valasek of VALASEK WOOD SCULPTURE sculpted the figures at either end of this extraordinary mantelpiece from cherry.

Valasek Sculpture & Design
541-302-6973; Fax: Same as phone
2580 Chula Vista Blvd.
Eugene, OR 97403

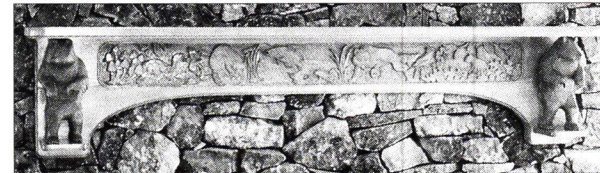
All types of carving and sculpture. Specialist in large, carved wooden landscape reliefs using a unique engineering method which eliminates splitting and facilitates shipping. Relief series produced using a hand/machine method for doors, signage and architectural carvings. All woods.

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Ward Kane Wood Carving
802-297-2672; Fax: 802-297-2646
P.O. Box 213
Bondville, VT 05340

Custom wood carving, stone carving, sculpture, and carved furniture. Elements include hand carvings, architectural ornament, sculpture, carved doors, carved paneling & moldings, furniture, brackets, and more.

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This rustic mantel features bear, fox, fish, and other wildlife — all hand-carved by FREDERICK WILBUR.

Wilbur, Frederick - Woodcarver
804-263-4827; Fax: 804-263-5958
P.O. Box 425
Lovingston, VA 22949

Woodcarver specializes in traditional decorative carving for interiors and exteriors: furniture, mantels, moldings, friezes, column capitals, doors, paneling & moldings, rosettes, and heraldry. Creates original designs and historically accurate reproductions.

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Wood Reflections, Inc.
888-647-2600; Fax: 805-693-8876
www.woodreflections.com
Atascadero, CA 93423

Produces custom hand-carved and hand-crafted wood doors, mantels, cabinets, furniture, and wall carvings. Designs range from rustic Western to elegant traditional styles.

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WOODLINE's 20-3/4-in.-tall corbel is available in oak, alder, or poplar. Write in No. 5240

Woodline Co.
562-436-3771; Fax: 562-436-8891
1521 W. 14th St.
Long Beach, CA 90813

Architectural wood products: wood carvings and corbels, stair parts, finials, balusters, newel posts, rosettes, columns, capitals, and posts. All made in oak, poplar, and alder; special orders in other species available. *Write in No. 5240*

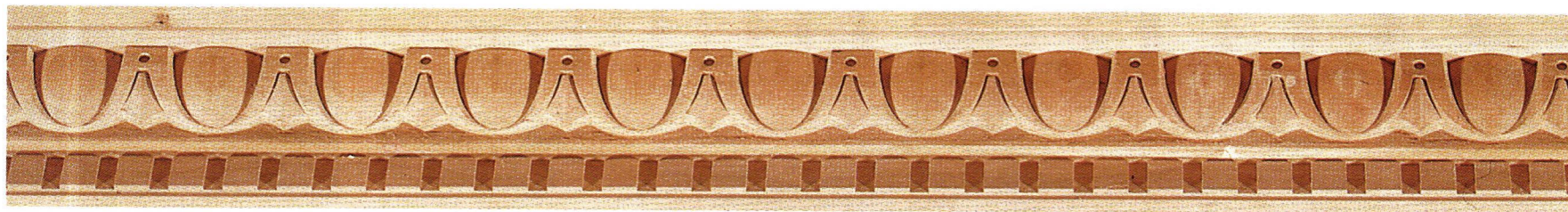
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www.period-homes.com

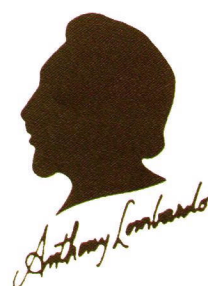
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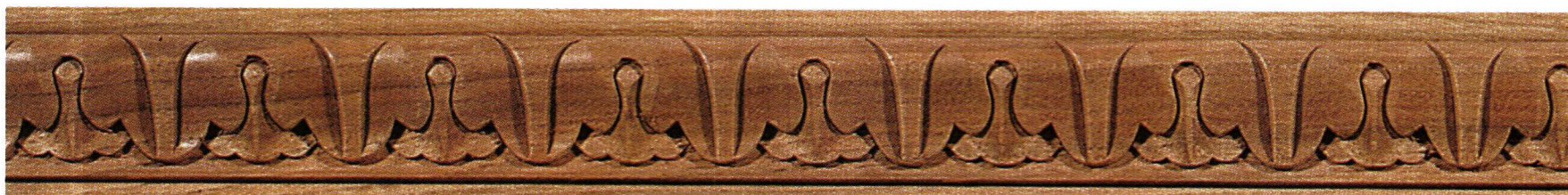


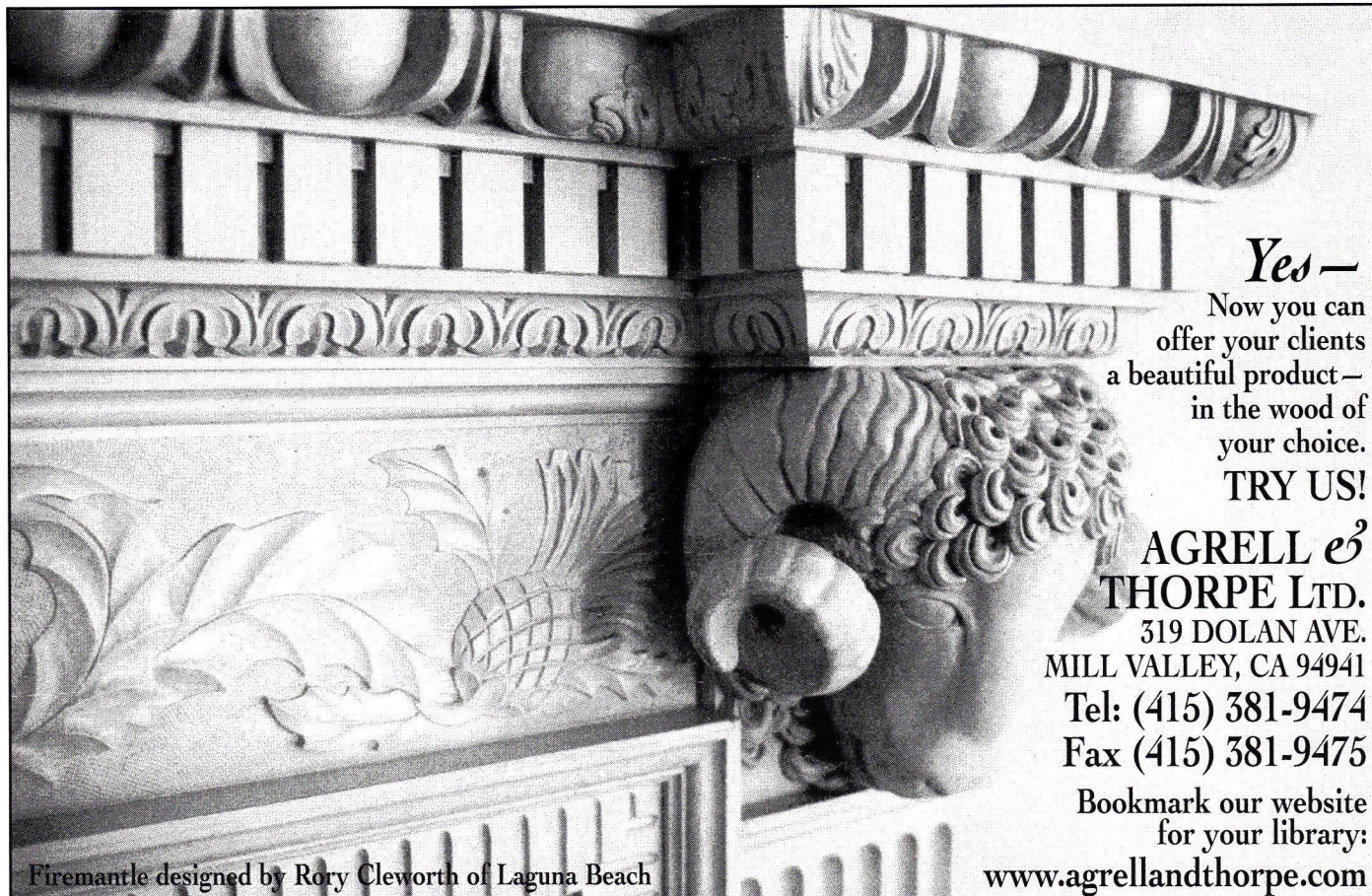
www.apaneling.com

ARCHITECTURAL PANELING, INC.

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www.agrellandthorpe.com

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MORE CHOICES IN VENETIAN PLASTER

The continuing popularity of Venetian plaster wall finishes is spawning two major trends: a proliferation of products and applicators serving a broader clientele, and sophisticated variations created by artisans. Our tips from insiders on quality workmanship and products will help you choose from a crowded field.

by Kim Lovejoy

Venetian plaster, stucco Veneziano, marmorino, encaustic — do these words conjure up visions of aged stucco walls in earth tones, or perhaps smooth, polished translucent plaster surfaces? “Venetian plaster” is a generic American term for modern versions of Italian plasters offered by numerous distributors under a host of trade names and applied by decorative painters and specialized plasterers in residential and commercial interiors.

For centuries, northern Italy has been a center for extraordinary plasterwork, including the exquisite polished “marmorino” made from aged lime putty and marble dust. These labor-intensive finish plasters demand exacting skills perfected over years of practice. They set to a hard, durable finish over months of curing and must be applied to an absorbent substrate like stucco, plaster or masonry.

Roughly two decades ago, new synthetic plasters that were much easier to use were developed in northern Italy and employed in swanky commercial interiors in cities there. Made primarily of plaster, marble dust, pigment, and acrylic resin in a water base, the material could be applied quickly on surfaces like painted drywall found in new construction. Instead of a gradual lime-plaster cure, the synthetic plasters dry by evaporation, with hardness determined by the resins. In the hands of decorative painters using special tools it yields surfaces with a rich depth of color, subtle modulations, and a silky sheen. “Encaustics” with buffed wax coatings gained their name from their visual connection to ancient hot wax painting.

These materials caught the attention of decorative painters from North America studying and traveling in Italy in the 1980s. Various European products were gradually imported by distributors in the U.S. and Canada; most are sold by the bucket in different color bases for tinting by the artisan or in premixed colors. “Kolcaustico,” introduced by Sepp Leaf Products and now distributed by Rosebrand, is said to have been the first Venetian plaster manufactured in the U.S. and has gained a loyal following for its ease of use, with a consistency like mayonnaise.

The versatility of the synthetic Venetian plasters and encaustics afforded freedom for artistic imaginations. Pigments, metallic powders, sands, crushed or powdered stone and waxes can be added to achieve many different effects. The material can be rolled on, brushed on like paint, incised, burnished with thin metal blades, combed, stenciled, embossed, distressed, coated with tinted wax, glazed, and stained. Venetian plaster finishes have become very popular in both high-end residences and commercial interiors as a textured finish with a lustrous sheen and depth of color, without a strong pattern.

An influx of new products from Europe in the last few years features lime-based “natural” plasters incorporating slaked lime and aggregates such as



Bunny Williams Design chose red Venetian plaster applied by EverGreene Painting Studios to make a bold statement in a New York townhouse. The surface is burnished and waxed for a silky sheen and resistance to soiling. Photo: O Whitney Cox



Melissa Hart of EverGreene Painting Studios demonstrates the use of a thin metal blade or spatula, one of the steps in making a conventional synthetic Venetian plaster finish on a sample board. Photo: O Whitney Cox

crushed limestone and marble dust, usually with polymer resins in the mix so that they adhere to a sealed surface. These materials handle and cure differently than the synthetics. Among them are the Texston Company’s “Texston-Veneciano” and “Texston-Marmorino,” imported from Israel and used extensively on the West Coast; the Dolci & Les Trois Matons product line distributed by Designed Finishes in Boise, Idaho. Keim Mineral System’s “Venetiano,” which is being introduced this year, should spark curiosity as an entree from the venerable German manufacturer of high-quality mineral paints. Some cementitious products with various stone, sand and mineral aggregates are being marketed with the finer Venetian plasters. They have a coarser, thicker texture and weathered appearance, like stone or stucco.

With all of these manufactured products on the market, can you still get old-fashioned Italian plastering done in North America? Yes, but not everywhere. SourceLists in *Traditional Building* and *Period Homes* are a good place to look for ornamental plasterers. Boro Plastering in N.Y. is one example of an established firm in the U.S. that is experienced at marmorino finishes in high-end residences. Owner Gary Annino made a distinction between modified Venetian plaster products that decorative painters can handle, and materials that require artisans skilled in the trowel trades of fine lime plasterwork.

How to Choose an Artisan and Evaluate Workmanship

With the proliferation of products and classes around North America, anyone can try their hand at Venetian plaster finishes and go into business. Interior designers tend to develop long-term relationships with individual artisans and established firms who provide reliable quality work. “The field is getting flooded by applicators,” reports Gary Annino. “Clients look for the lowest price, but I urge them to consider that they’ll be looking at the wall for a long time. Few people know what a quality job looks like.”

Consider your aesthetic expectations and your budget. Are you looking for an off-the-shelf finish with less expensive products, or a meticulous original design using the finest materials? How can you choose the right person for your project among the host of artisans and contractors? The following pointers come from discussions with veteran decorative painters and managers at EverGreene Painting Studios, Boyd Reath and Boro Plastering in New York.

Track Record, Longevity and Professionalism.

Does the firm have a record of quality workmanship, supported by references? Choose artisans with substantial experience using the products shown on their samples, so they fully understand its properties and

continued on page 66

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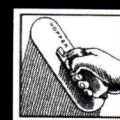
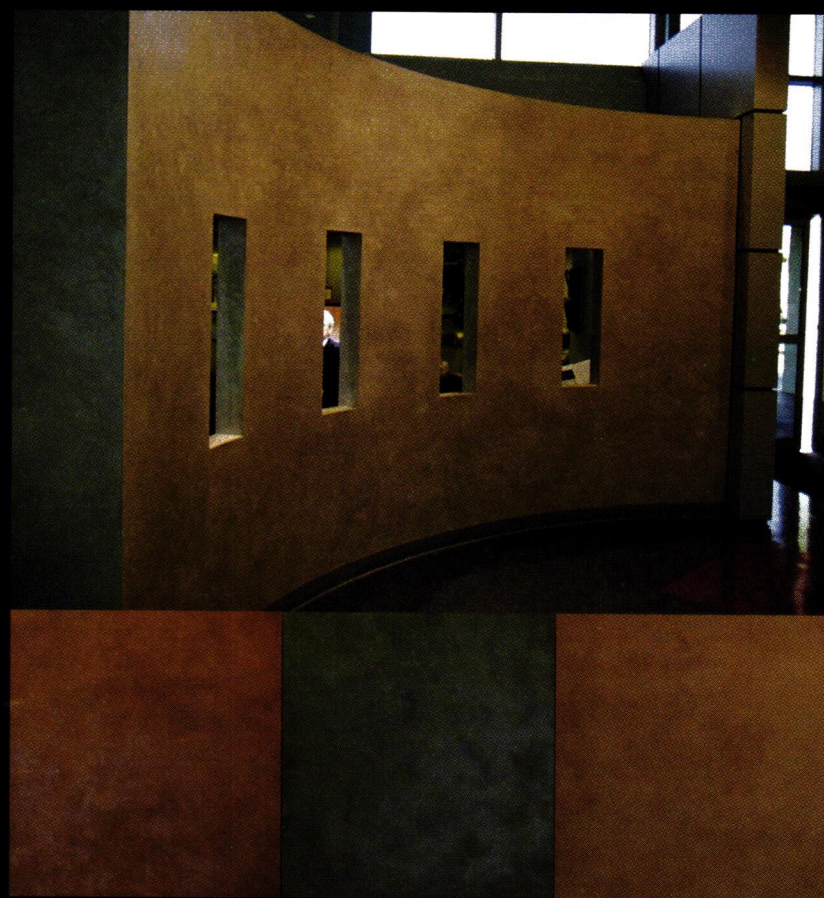
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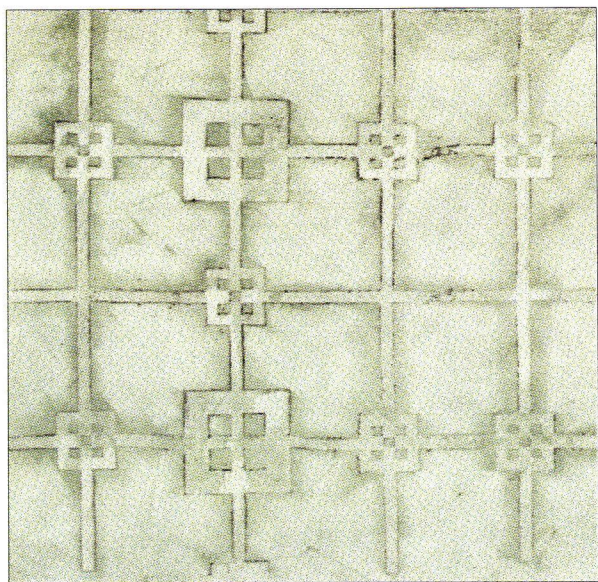
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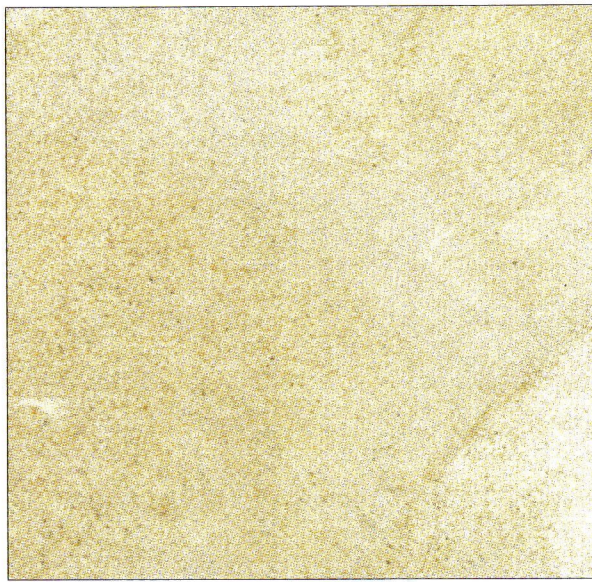
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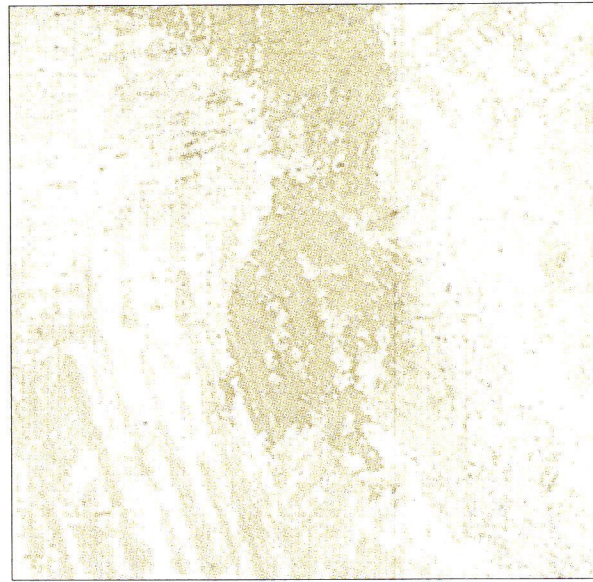
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Top to bottom: A selection of original encaustic plaster finishes developed by artists at EverGreene Painting Studios: a stenciled Chinese tile pattern with a tinted wax coating; a foliate pattern in relief highlighted by gold wax; an aged stone look; a burnt orange stenciled pattern with green undertones.



TexSton-Veneciano is a product for interior use by artisans to produce the typical Venetian plaster look of smooth translucency resulting from multiple thin layers of material applied using thin blades.



TexSton-Marmorino, distributed by the TexSton Company in tinted or custom colors, is made from crushed marble, lime, sand and acrylic polymers—a modern version of polished stucco that can be applied to resemble natural stone.

are confident of its performance. Inquire about business practices and behavior on the job site: Do the artisans show up when they say they will, complete work according to the schedule, and clean up after themselves? Is the firm properly insured? Will they be around to repair and match the finish if it is damaged? The artisan should keep records of the formulation used for each job.

Evaluating the Quality of Completed Work. A small sample panel doesn't tell you anything about the artisan's technique in a room. Try to visit actual jobs completed by the same artisans, although access to private residences can be difficult — or at least ask about standards of workmanship. Photographs rarely capture the depth of color and refinement of details. Look at the consistency of the finish across walls and rooms — depth of color, consistent texture or pattern, and sheen. You should see the effect achieved by multiple thin layers, not thick globs. Another revealing sign of skill is the neatness of edges at ceiling and wall corners, window surrounds, and moldings. Built-up ridges are sloppy.

Custom Capabilities. Does the artisan have limited experience based on courses and packaged materials, or the ability to custom-design and color-match a finish to suit your decor?

Evaluating Samples. People begin choosing finishes by looking at a selection of small samples on rigid boards. Choose from materials that are suitable for the substrate and environmental conditions at your site. The artisan's samples give you a glimpse of his or her techniques, versatility and skill with different materials, and taste. If you see a finish you like, find out if it's practical within your budget, and if the artisan has the capacity to produce that kind of finish consistently on a wall. Typically, a client has an effect in mind, sees a sample he or she likes, and asks for a version in a color and texture to match the decor of a room. The artisan will then make custom samples for that job. Samples should be evaluated after drying because the color changes. Also look at the effect on sheen of protective sealers that may be recommended for certain products (see "Maintenance and Repair" below for more information).

Once approved and specified, the sample panel, or a larger sample executed on a wall, is the standard for the rest of the job. The artisan is responsible for matching the color tonalities and textures of the approved sample.

Staffing the Job. Does the firm have experienced artisans available when you need them? If it is a large job, can they produce consistently high-quality finishes over a large area in the time frame you require?

Costs

The major factor affecting the price per square foot is the labor to set up, apply the finish, and clean up. The cost of materials is secondary but can be a decisive influence — a middle-of-the-road imported

Venetian plaster can cost \$50-\$60 for a gallon covering about 200 square feet; with pigments, metallic powders, and tools on top of that. Here's what artisans tell us about pricing jobs.

Prep Work. The client needs to know what level of prep work is required and what it will cost. Decorative painters expect to start their work after the surfaces have been prepared by a straight painter. Most materials are applied over a clean, dry surface sealed with a flat latex primer tinted to match the color of the specified finish. It's easy in new construction — sheetrock with taped seams, skim coated, sanded, and primed is a good surface. The smoother and shinier the finish, the smoother the wall surface has to be before application. Anne Reath of Boyd Reath points out that in an old house with plaster walls and beat-up woodwork, the cost of prep work can be prohibitive. "Most owners have a vision in their mind of Venetian plaster walls with a smooth sheen. But think about how walls and woodwork will be juxtaposed. I recommend a rustic, distressed look if surfaces aren't going to be in mint condition."

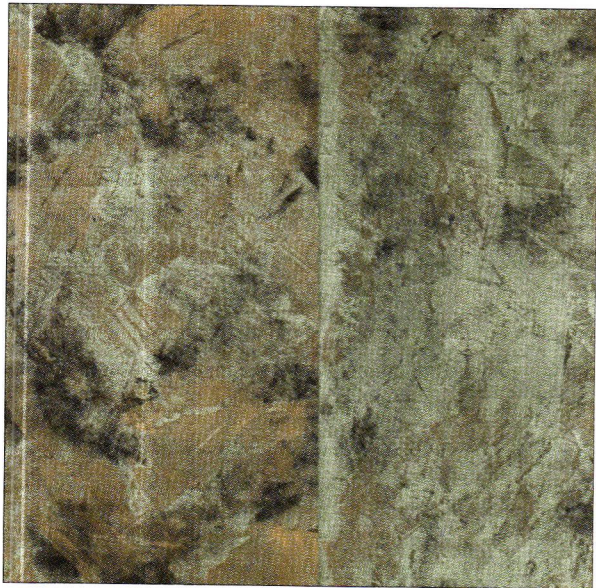
Complexity of Finish. Taking a conventional bladed finish using one color of synthetic Venetian plaster in several layers as a yardstick, several decorative painters in New York indicated that an average price range for this kind of basic job is \$15-\$17 per square foot. Add more for extra colors, metallics, and special patterns. Very fancy finishes may be priced in the \$25-\$30/sq.ft. range or higher depending on the situation. \$6-10/sq.ft. is considered low-end. Lime plaster finishes that require more laborious techniques are priced higher per square foot than jobs using products that are quicker to apply. And different localities have different price scales.

Materials. Specific treatments and the materials used to create them vary considerably in cost, coverage, method of application, and durability. Protective coatings are recommended for some products, either for aesthetic purposes or for protection. Dean Sickler of Dundcan Studios in Chatham, N.J., advises that a sealer is a necessity for cheaper synthetic Venetian plaster products with a lower resin content that may never harden to a strong surface and may wash off with water.

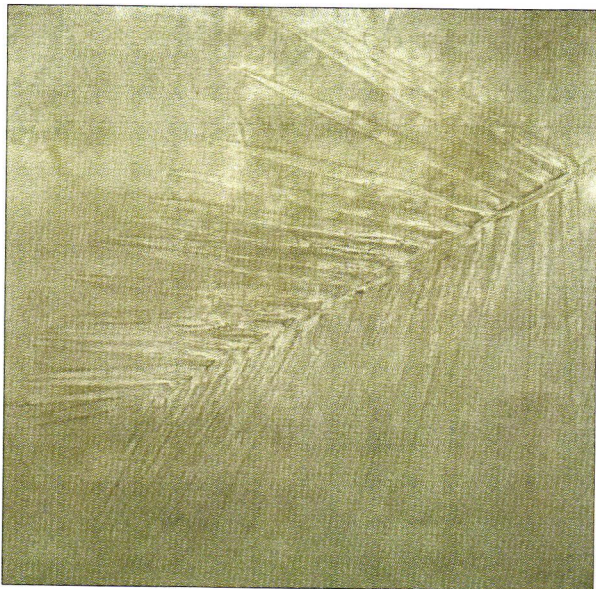
Size and Complexity of Surfaces. Interiors with many windows, corners and details that require careful edges, or a small job like a bathroom, will cost more per square foot than large expanses.

Maintenance and Repair

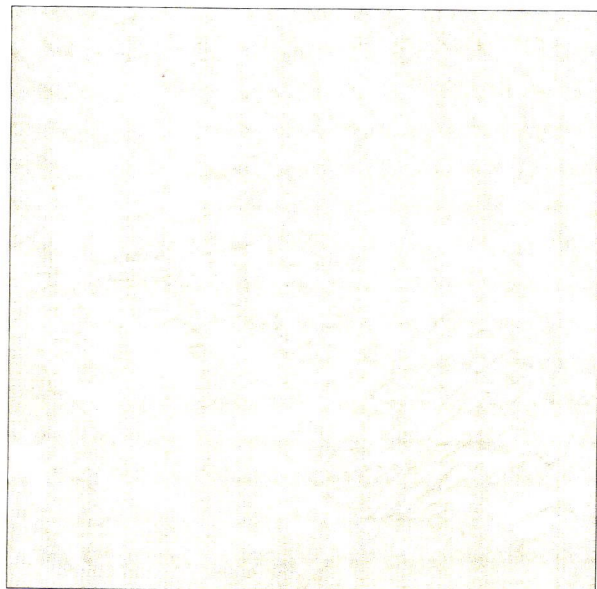
"The questions most frequently asked by clients are about maintenance," reports Robin Roi of EverGreene Painting Studios, who has been creating Venetian plaster finishes for twenty years. An uncoated finish dries to a hard surface that is durable, but tends to absorb water and dirt. Fingerprints can leave a grimy build-up and splashes can stain. For protection and easy maintenance,



Touch's of Illusion applied a decorative textured finish throughout the staircase and common areas of a residence in the Chicago area.



"Eve," one of the wallpapers in Studio E, Inc.'s Venetian Plaster/Encaustic Collection, won an award for design excellence from Design Journal in 2000



"Venetian Stone" is Ritins Studio's newest product, available in subtle colors and textures that emulate weathered or polished limestone, sandstone, or stucco.

sealants are recommended for some products.

For example, encaustic finishes are typically designed to be coated with one or more coats of a special wax, buffed by hand or machine for sheen. It usually can be wiped clean easily with a soft rag dampened by plain water, or a mild solution of water and liquid soap. If desired, every few years a new coat of wax can be applied and buffed. In the Kolcaustico product literature, a water- or oil-based sealer is recommended to protect against prolonged exposure to moisture, abrasion, rough treatment, and cleaners that contain ammonia. Ritins Studio of Toronto often applies a clear satin acrylic top-coat with a spatula and burnishes it.

Ask the artisan and review product literature about cleaning and repair methods for the particular products you are considering, before making a final choice of finish. Ease of maintenance and replacement could be an important factor, depending on the function of the room and the length of time you expect to keep the finish.

Repairs. Damage to wall surfaces from impact (scratches and gouges) or liquids (leaks from the exterior or stains that penetrate a coating) require professional repair. The area must be sanded down and the finish re-applied by an experienced artisan to match the existing colors and technique, Robin Roi explains. This is one reason why it's advisable to choose a firm that is likely to be around in the future and keeps records of its formulas for each job. The expense of repairs should also influence where Venetian plaster is applied; the safest bet is locations where the walls are unlikely to be scraped or stained.

Replacement and Reversibility. Eventually an owner may want to change to a different wall surface. You should ask at the outset what would be involved if you wanted to change to different color, paint over a finish or remove it entirely. For instance, a wax coating must be stripped by wiping with mineral spirits or paint thinner before the wall can be painted. Complete removal of a finish applied directly to the wall requires sanding and scraping.

Venetian Plaster is Available on Wallpaper, Too

EverGreene Painting Studios, Inc., has made Venetian plaster available on wallpaper through its new product development company, Studio E, Inc. The "Venetian Plaster/Encaustic Collection" is one of four collections of couture wallpapers hand-painted by Studio E's artists in New York. Layers of tinted Venetian plaster are applied to heavy paper to achieve a rich translucence and subtle color modulations, exactly like finishes applied directly to a wall. Thirty-nine patterns and colors evoke aged stucco, smooth stone, raw woven silk, snakeskin, and florals, made by rubbing, tooling, embossing, polishing, and buffing.

"Our ability to create custom colors and patterns and produce them quickly in our New York studio appeals to architects and interior designers who want a distinctive look," says Studio E's President,

Christina Grinnell. "In our first year of business, fifty per cent of our orders were custom." The wallpapers are designed for use in both contract and residential interiors from traditional to contemporary. Studio E's "Encaustic Collection" is available through the trade and can be seen at designer showrooms nationwide; for locations call Studio E at (212) 244-2800.

Wallpapers are a convenient and less costly alternative to the effort of contracting for an artisan, offering the ease of shopping from a showroom for hand-painted decorative finishes and ordering by the roll for shipment anywhere with short lead times. Of course, you still need to hire a professional paperhanger. It can be removed and changed at a whim, more easily than a finish applied directly to the wall. And if you have the foresight to purchase extra wallpaper when you buy rolls for a room, you'll have some of the same batch on hand to replace a run if your wall gets damaged.

Current Trends

Both Andrejs Ritins in Toronto and Robin Roi of EverGreene in New York cited the current popularity among designers of "very minimal looks in neutral colors — umpteen shades of beige." Pearlescent and metallic finishes, made by adding mica or metallic powders to synthetic Venetian plaster, are also a dominant theme. James Prochnik of Modeworks in New York says that his clients have been asking for "layers of light and dark, a more minimal look, with less texture and more emphasis on luminosity and sheen."

"Every client wants something unique," says Ms. Roi. "Even though we have hundreds of samples in our studio, we always come up with something special for each interior." When neutral beiges and creamy whites are chosen, she gives them a distinctive, tactile character with subtle textures and sheen. Embossed, stenciled and inlaid finishes are a specialty of Ms. Roi, who manipulates materials to suggest ghostlike, emerging patterns. Her wish? That more clients would choose vivid colors, taking advantage of the richness and depth that can be achieved with these materials: soft or fresh greens, Mediterranean blues and terra cottas are her favorites.

Ritins Studio of Toronto is another major decorative-painting studio that has been developing new techniques and formulations, currently focusing on weathered-stone effects. "People like the antique, worn look," according to Andrejs Ritins. "Some architects and designers consider highly burnished conventional Venetian plaster slick, commercial and overexposed." Ritins' honed, "sueded down" surface, made by sanding with 1200 grit and left unwaxed, is popular among clients in his area who want something different.

"Venetian Stone" is the newest addition to the Ritins Studio Series of water-based products for artisans, offered for the first time in spring 2001. The stucco-like material with an aggregate additive resembles aged limestone or sandstone. It can be



A sanded, suede-like finish is a specialty of Ritins Studio of Toronto, shown here on the flat walls. Ritins' "Venetian Stone" finish was applied on the moldings.

applied quickly to both flat and curved surfaces (including moldings and columns) using a spatula, roller, brush, or sprayer, and burnished with a blade. Ritins' products also include release plasters with integral colors to achieve the effect of crumbled, aged marble or smooth, polished marble — rather like a faux scagliola with aged portions. See the website, www.ritins.com, for more information about the studio, products and workshops.

The infinite variations possible with Venetian plaster products in the hands of decorative artists suggest that these finishes will continue to appeal to an audience attuned to contemporary design trends: the desire for individuality and the hand-made; sensuous textures; transparency and translucency. The versatility of these products in achieving surfaces that look old or new — from weathered stone to pearlescent white or lustrous red — bridges boundaries between contemporary and traditional settings. The greatest challenge to the designer is choosing among the ever-growing array of products, retinue of artisans, and variations in treatments. ♦

Acknowledgements: Jeff Greene and Robin Roi, EverGreene Painting Studios, New York; Christina Grinnell, Studio E, Inc., New York; Andrejs Ritins, Ritins Studio, Toronto; James Prochnik, Modeworks, New York; Gary Annino, Boro Plastering, New York; Jim Boyd and Anne Reath, Boyd Reath Studios, New York;; Gary Dulock, Touch's of Illusion, Chicago; Dean Sickler, Dundean Studios, Chatham, N.J.; The TexSton Company.

BUYING GUIDE TO VENETIAN PLASTER

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Venetian Plaster in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 11 suppliers you'll find on this page because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

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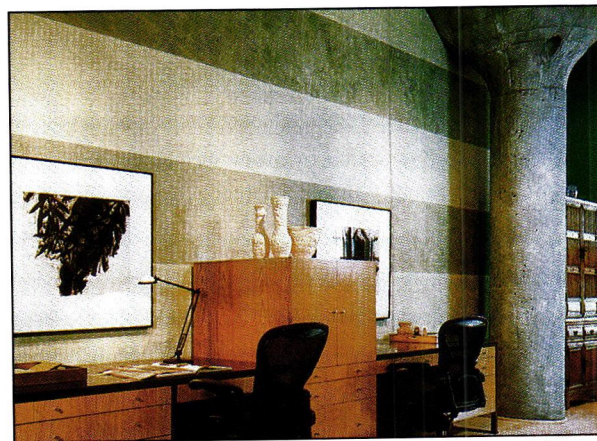
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The range of architectural surfaces available from **THE TEXSTON CO.** includes this muted Venetian plaster. *Write in No. 922*

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WILLEM RACKE STUDIOS used Grasello plaster in horizontal stripes for this loft project in San Francisco.

Willem Racke Studio
415-252-1341; Fax: 415-252-7259
www.willemrackestudio.com
San Francisco, CA 94103

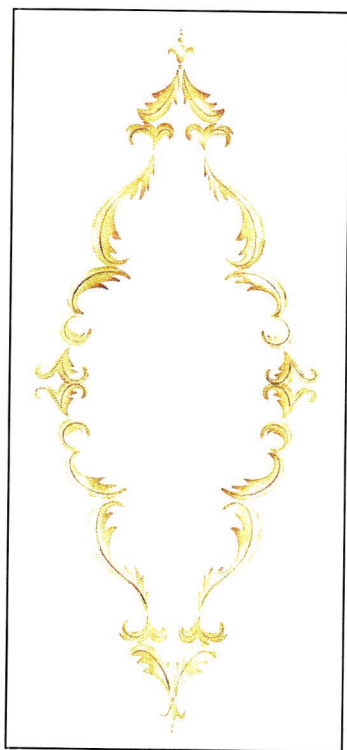
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BUYING GUIDE TO DECORATIVE PAINTING

About This Buying Guide

To create this Buying Guide, the Editors contacted Decorative Painters & Muralists in our database of companies suitable for our audience of residential design and building professionals. From the companies' responses, the Editors selected the 30 artisans you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



ANN HOOE's collection of decorative stencils includes #144, an ornamental cartouche measuring 16 x 39 in. Write in No. 8046

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This landscape with trompe l'oeil details was painted on canvas by James Gloria of JAMES GLORIA/DECORATIVE ARTS.

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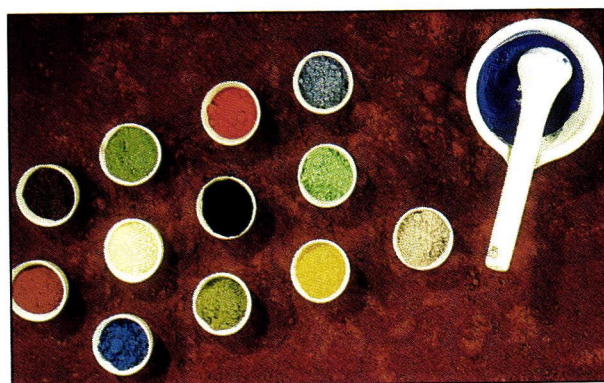
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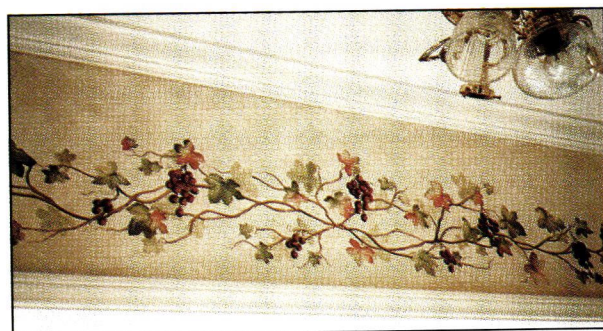


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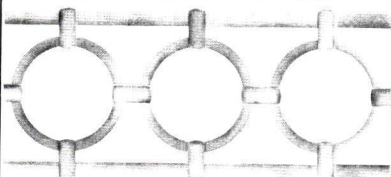
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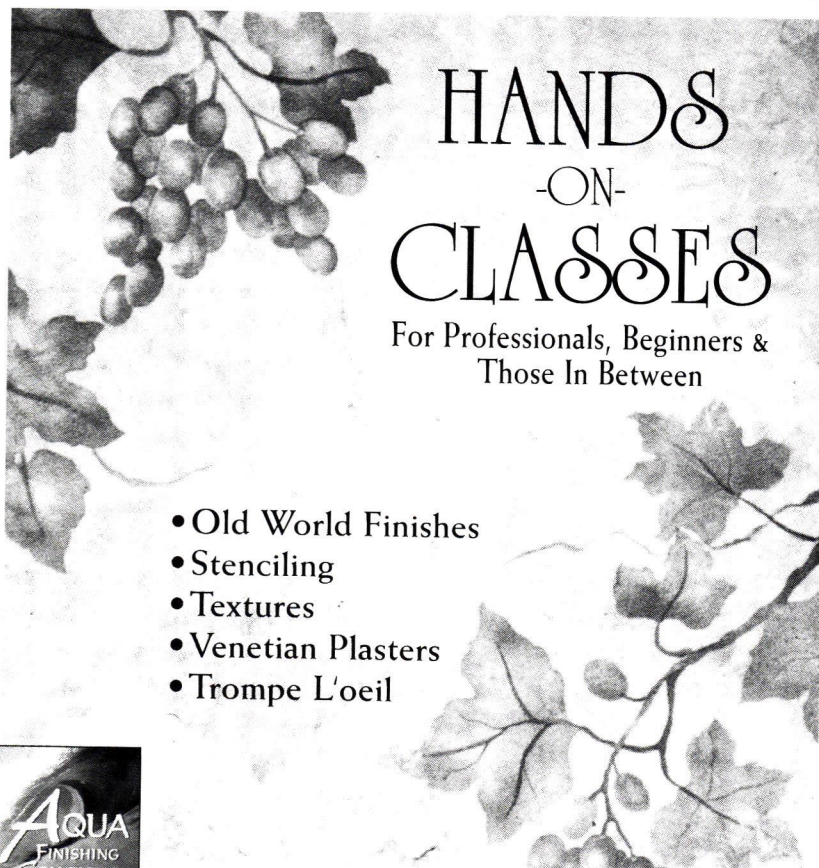
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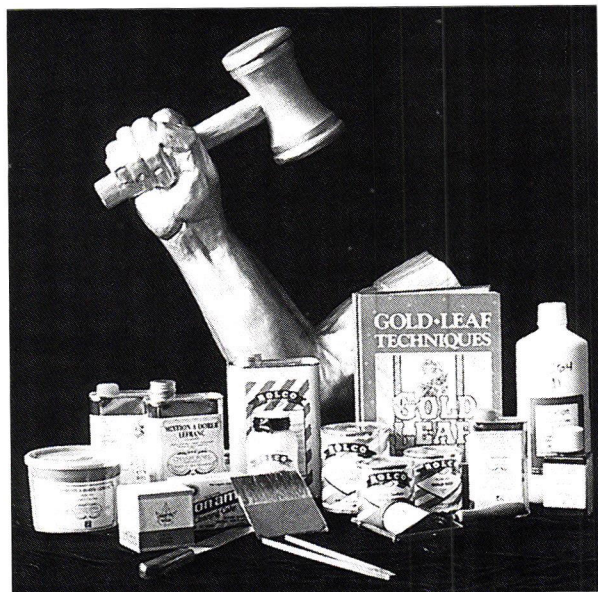
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Stone-Floor Restoration

Architects, designers, and others who require the services of a stone contractor are often confused as to what to look for or what questions to ask. The terminology used by stone professionals can be like trying to learn a new language. The following is a brief introduction to this terminology and an understanding of the process that may be used in restoration work.

by Frederick M. Hueston, *The National Training Center for Stone and Masonry Trades*

So your client's marble is dull, scratched, and in major need of help! Out come the Yellow Pages; you call several marble refinishers and set up a few appointments. How hard can it be? You'll get a few estimates, check some references, and select a professional to do the job. And then the fun begins. The first professional tells you the floor needs to be ground flat in order to be fixed properly. The second professional tells you he can hone and polish it — no grinding required. The third professional tells you he only needs to recrystallize the marble to make it look like new. Now that you're totally confused, how do you determine who's right? What's the difference between grinding and honing? What are polishing and "recrystallization?" This article will arm you with enough knowledge of these terms to help you ask the right questions. Once you are familiar with the processes used to restore marble and stone, we will provide some guidelines and suggest some questions to ask the stone contractor.

Why Does Stone Shine?

When stone becomes dull and scratched, it obviously loses its shine and luster. At this time the stone needs to be refinished and polished to restore the shine it had originally. Why does stone shine, and how can a lost shine be recovered?

All stone is taken from the earth in the form of raw blocks. Explosives, large saws, and specialized equipment are used to extract the stone from the earth. The stone blocks are then cut into thinner, more-easily-handled pieces called slabs. The slab itself is then processed, depending on the intended use of the stone. It may be given a high shine and shipped to a stone fabricator who will ultimately turn it into a table, vanity top, or whatever; or it may be transformed by some very expensive and sophisticated equipment into tiles for installation on floors or walls.

Grinding

Grinding is the process by which the surface is aggressively sanded to remove large stocks of the stone. This process is usually recommended when stone tiles are uneven. *Lippage* is the term given to uneven tiles that are set higher than one another. Grinding is recommended when the lippage exceeds 1/16 in. or if one desires a completely flat floor.

There are some very good reasons for grinding a stone floor flat. A flat floor is easier to maintain since there will be no lips where dirt can accumulate. The grinding process, if performed correctly, will also eliminate depressed grout joints; the grout will be even with the tile's surface so that dirt and grime can't accumulate. A completely flat floor eliminates all unevenness, giving the floor the illusion of being monolithic (one piece). Most stone flooring installed prior to the 1950s was ground flat immediately after installation. Note: A stone floor does not necessarily have to be ground to remove scratching; a skilled craftsman can repair it without grinding.

Just as there are several good reasons for grinding, there are also some disadvantages. Grinding is very time-consuming and expensive; with some hard stones, such as granite, it can take an entire day to grind 50 sq.ft. The grinding process is



Shown: a highly polished travertine lobby floor. This floor was honed and polished using the powder-polishing method described.

GRIT-SIZE TABLE

The following table lists some of the most common grit sizes used in the stone industry.

GRINDING				HONING / POLISHING											
16	24	36	60	120	220	400	600	800	1,800	2,000	3,000	3,500	5,000	8,500	

The deep shine we see on polished stone is achieved by rubbing the stone with a series of abrasive materials. The process is very similar to sanding a piece of wood. The stone is rubbed with a coarse, abrasive grit, followed by finer and finer grits until the stone becomes smooth. The scratches left behind from one grit are removed by the next, creating finer and finer scratches. The process continues until the scratches are microscopic. The shine on the stone is achieved by abrading the surface to the point at which it becomes extremely smooth and starts to develop some reflectivity. The shine on the stone is thus a product of optics. This same optical property can be observed on a pond. When the wind is blowing and the surface of the pond is wavy, it becomes difficult to see a reflection; when the air is still and the pond is calm, a deep reflection can be observed. So in order to achieve a deep shine on stone, all that really needs to be done is to smooth it until it shines.

Sounds simple enough, doesn't it? Unfortunately, the techniques employed to achieve this degree of smoothness require special knowledge and training. This is not friendly territory for the do-it-yourselfer. To help clear up the confusion, let's define some terms, then move on to the all-important issue of selecting a stone professional.

also very messy. Copious amounts of water are needed to grind a stone floor and produce a heavy slurry of stone and water. If adjacent areas such as carpet, wallpaper, baseboards, etc., are not protected properly, water damage may occur.

Before deciding on grinding, all the above considerations must be carefully weighed. Discuss the options with the stone specialist.

Honing

Honing is the process of smoothing the stone with the use of abrasives. Although not as aggressive as grinding, it does require the use of water and can

also be quite messy. Honing is performed to remove scratches but will not remove lippage (uneven tiles). It can, however, round the edges of the stone, giving a smoother finish to the edge. The honing process is usually achieved with the use of diamond abrasives, although some contractors prefer silicon-carbide bricks or screens. Which abrasive is used is not as important as the skill level of the craftsman. Honing can leave a stone floor with very little shine, although some stones

continued on following page



Marble flooring can last a very long time if maintained properly. This marble floor is in the U.S. Capitol building, and thousands walk across its surface every day. The floor dates back to the time of John Adams and before!

will acquire a satin-like luster at very high hones.

You may hear the contractor talk about grit sizes when discussing the honing-and-grinding process. The table on page 73 will serve as a guide to grit sizes. The lower the number, the more aggressive the grit. Generally, grinding is what takes place using any grit of 60 or below; honing begins at 120 and proceeds upwards. A skilled craftsman will generally stop at a 400 or 600 on marble before polishing. With granite, it is usually necessary to proceed through to the highest grit. Some craftsmen may choose to polish with diamond abrasives to the highest grit, producing a very high polish, while others may choose to switch from a diamond to a powdered abrasive (see next section). Whichever method is chosen, the final result is what counts.

Polishing

As previously discussed, the high shine observed on stone is the result of smoothing it with fine abrasives. Most craftsmen will use diamond abrasives to hone the stone, then switch to a powdered abrasive to achieve the final polish. Powdered abrasives contain superfine crystals of aluminum oxide or tin oxide. These powders

dimpled appearance; the stone will have a molten, plastic shine. This burned appearance is commonly called “orange peel,” for reasons that are obvious to anyone who sees it. If the craftsman orange-peels the floor, he will have to re-hone the floor to remove it. On the other hand, if too little powder is used, the final polish may not be achieved. A good craftsman will be familiar with the powder-polishing technique.

Recrystallization

The term *recrystallization* has entered the language of the marble-polishing field to describe a process used to maintain a shine on marble surfaces. Recrystallization can also be called *vitrification* or incorrectly called *marble polishing*. The procedure has been used in the United States since the 1970s, and has generated some controversy among the experts. Before we discuss the pros and cons of this process, we need to take a look at what it actually entails.

The recrystallization process consists of spraying a fluid onto the marble floor and buffing it in with steel wool under a standard buffing machine. The steel wool generates heat through abrasion and the chemical reacts with the marble, producing a new compound on the surface of the stone.

Sounds simple enough, so why the controversy? Proponents of the process claim the new compound that's formed protects the surface of the stone, adds shine, and may even harden the stone, increasing its wear. Opponents of the process claim that this new compound blocks the stone's ability to “breathe,” traps moisture, and causes the stone to rot.

Both sides have put forward convincing arguments, but at this time, the jury's still out. If you opt for recrystallization, it is extremely important that the process be carried out only by trained craftsmen who are thoroughly familiar with it.

One additional note: The recrystallization process can only be applied to marble and limestone. Recrystallization *cannot* be used on granite, quartzite, and sandstone.

Which Process to Choose

It is very difficult for an untrained eye to evaluate your marble floor. Contact a reputable stone refinisher, ask the right questions, and check references. The remainder of this article will offer

guidelines to help you select the right contractor.

Hiring A Professional

Hiring a professional stone contractor can be difficult. A careful reading of this article should give you enough background to know what a professional is talking about. Here are some points you should definitely cover before arriving at any decision:

1. Before calling any contractor, ask around. Have any of your clients had their marble/tile done recently? Who did it, and were they happy? Call your local stone/tile suppliers and ask whom they'd recommend

Stone-Maintenance Tips

- Clean stone floors only with neutral cleaners or stone soaps.
- Never use cleaners containing acids (i.e. bathroom cleaners, grout cleaners, tub and tile cleaners).
- Never use vinegar as a cleaner.
- Dust mop floors often to extend life of shine.
- Pick spills up immediately by blotting with a white paper towel or rag.
- Do not use abrasive cleaners, such as Soft Scrub.
- Call a professional restoration company if you experience problems.

for this type of work. Some of the stone/tile associations may provide recommendations. And, of course, there is always the Yellow Pages.

2. Once you have located several companies, schedule appointments to receive estimates. Almost every contractor I know will provide a free estimate.

3. When the contractor arrives, explain your concerns and what you are trying to achieve. After all, your client will have to live with the floor every day; the contractor is seeing it for the first time. Give the contractor as much information as possible. What is used to clean the floor? Has the floor been polished? Is there any wax or coating on the floor? If it's a new installation, the contractor will also need to know what materials are on the floor now. Any information will help him decide how to fix the problem.

4. Once the contractor has determined what is needed, ask him or her to explain the procedure that will be used. Are there other options? Reread the section on restoration and polishing and ask specific questions. What polishing process will be used, etc.? A competent contractor should be more than happy to answer any question you may have.

5. A word on negotiating price: Among contractors, as in any occupation, personalities vary widely. Some contractors will negotiate; others will stick to their guns, although if you mention that you are getting two additional estimates, even stubborn contractors may sharpen their pencils. Above all, make sure you're comparing apples to apples. If one contractor is only going to polish and the other is going to grind, the difference in price will be considerable.

6. If possible, obtain a demo or sample. Ask if a free demo can be performed; have it performed in a representative area. It will indicate what the final job will be like. Be reasonable, however; don't expect a contractor to perform a demo if the job is too small.

7. Ask for references, and check them. Many contractors in all fields have references, but you'd be surprised how rarely they are actually checked. Call at least three and ask if the contractor did a good job. Were there any problems, and were they corrected? Were the contractor's employees professional?

8. Does the contractor carry insurance? Ask for proof. Have him show you a certificate of insurance, or, if the job is large enough, have his insurance company send you one. Be sure he carries liability and workers' compensation insurance. Any reputable company will carry both.

9. Once you choose a contractor, schedule the job. Don't be surprised if the contractor is booked for several weeks. Be patient; a *good* contractor will be busy, and you will have to wait your turn. If you absolutely *must* have it done now, ask him if he'll book you if he gets a cancellation.

10. Gut feeling — are you comfortable with the contractor? This is much more important than you might think.

Even the best contractors can make mistakes. The difference between a good contractor and a bad one is the *willingness to correct those mistakes*. ♦

Frederick M. Hueston is a certified stone-restoration specialist and architectural conservator. His company, NTC Enterprises, Inc., of Longwood, Fla., offers consulting on all types of stone and tile installations. Mr. Hueston serves as the Publications and Seminar Director for the Marble Institute of America. He is director of The National Training Center for Stone & Masonry Trades, which offers training seminars, consulting services, installation inspections, specifications and expert witness testimony. Mr. Hueston is the author of over a dozen books on stone, tile care, and restoration, and he has produced several videos on marble polishing and restoration. To reach Mr. Hueston or NTC Enterprises, call 407-834-4800, fax 407-834-6610 or visit their website at www.ntc-stone.com



All stone flooring is fabricated from blocks extracted from a quarry. Here is a quarry in Carrara, Italy.



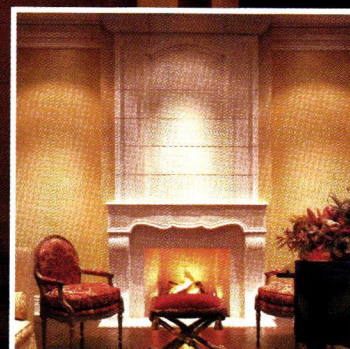
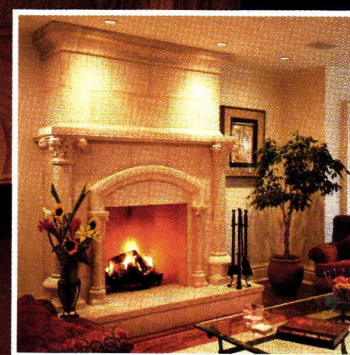
Shown: a highly polished marble floor in a high-traffic office building. To keep this floor shiny, the proper maintenance program must be employed.

are usually white, but can be yellow, brown, gray, or black.

The abrasive powder is worked into the stone with a floor machine (buffer) using water and cloth or polyester fiber pads. The powder is worked into a slurry until a polish is achieved. The craftsman removes the slurry with a wet-vac or mop and rinses the floor to remove excess powder. It's a relatively simple procedure, but it requires a good deal of practice for several reasons. Many polishing powders contain a compound known as oxalic acid, which is used to speed the polishing process, but if too much powder is used, the stone can burn. A burned floor has a characteristic

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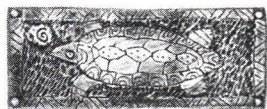


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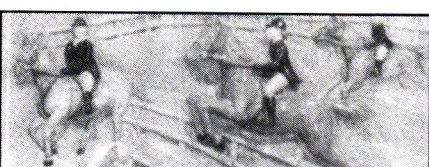
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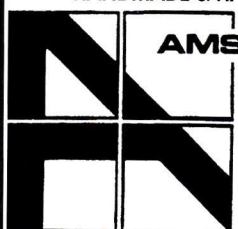
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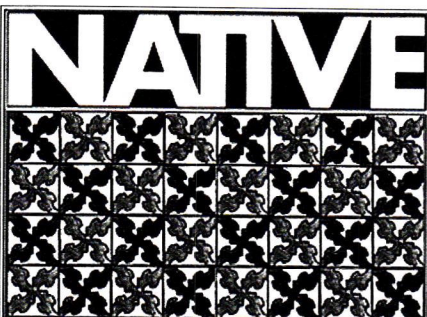


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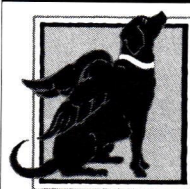
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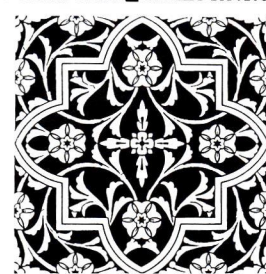
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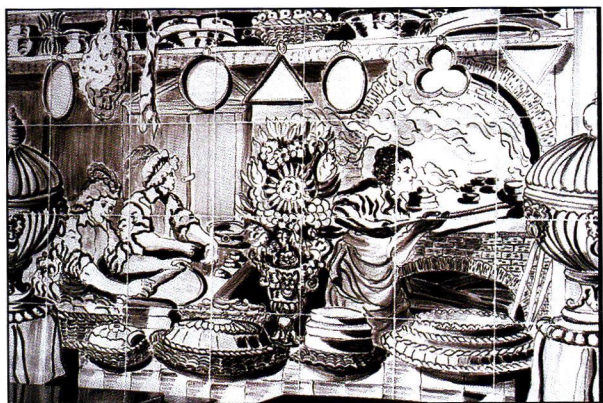
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BUYING GUIDE TO TILE & STONE

About This Buying Guide

To create this Buying Guide, the Editors contacted Tile & Stone suppliers from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 51 suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



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Specialist in English & American Arts & Crafts tiles & murals. Coordinated borders & field patterns. 3"x6" subway tile/trim. Historic mosaic flooring. Hand-crafted faience tile. Custom murals. Projects design & consultation available. Write in No. 250



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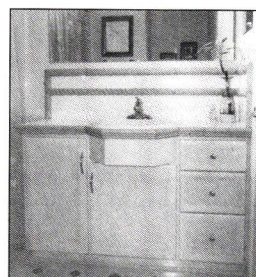
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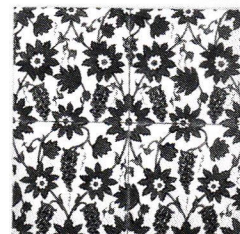
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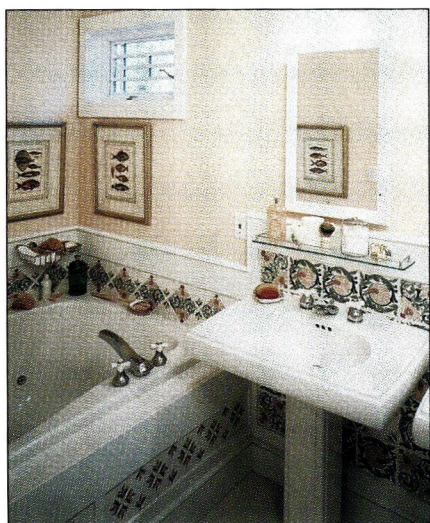


Grape Vine - gr252

Timok International
P.O. Box 13161 □ La Jolla, CA 92039
Tel: (858) 677-0740 www.tilesfiznik.com

WRITE IN NO. 2627

BUYING GUIDE TO TILE & STONE



DESIGNS IN TILE supplied the decorative Victorian foliate tile for this bathroom. Write in No. 250

DMS Studios
718-937-5648; Fax: 718-937-2609
www.dms-studios.com
Long Island City, NY 11101

Historically accurate, hand-carved marble and limestone fireplace mantels and other architectural and landscape ornament, including statuary and fountains. Also specialize in one-of-a-kind and custom projects that require high levels of artistic skill and experience. *Write in No. 9100*



Durable Slate Co.
800-666-7445; Fax: 614-299-7100
www.durableslate.com
Columbus, OH 43201

Manufactures slate for flooring, walls, fireplaces, pools, patios, and countertops. Naturally weathered and long lasting, the material is obtained from reclaimed slate roofing. Available in a variety of color combinations. *Write in No. 3720*



Dutch Products & Supply Co.
215-493-4873; Fax: Same as phone
166 Lincoln Avenue
Yardley, PA 19067

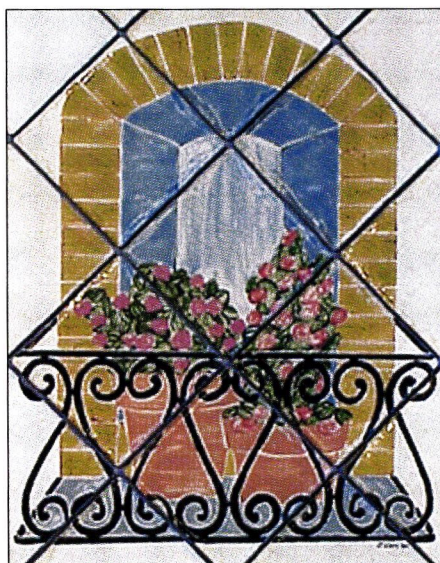
Genuine Delft tiles for fireplace or kitchen backsplash; in Delft blue, multicolor, plain, or crackle glaze finish. *Write in No. 3140*



The flooring used in this kitchen is Brazilian Multicolor slate tile from ECHEGUREN SLATE. Write in No. 7220

Echeguren Slate, Inc.
415-206-9343; Fax: 415-206-9353
www.echeguren.com
San Francisco, CA 94107

Importer and distributor of extensive line of slate, sandstone, and quartzite products; has tiles from 6x6 in. to 24x24 in. Also, flagging, pavers, dimensional slabs, and roofing. New natural slate, salvaged slates, slate-color matching; slate-roofing handbook (\$25). *Write in No. 7220*



This hand-painted niche from FEAT-URE TILE was created on diagonally set 4-in. commercial tile.

Feature Tile
831-475-4602; Fax: Same as phone
www.featuretile.com
Soquel, CA 95073

Handmade terra-cotta tiles using press mold. The 3x6-in. matte tile liners are relief-carved to give the look of antique stone. Also available in gloss glazes on buff clay. The 4-1/4" bas-relief series includes sea creatures, shells, and animals. Hand-painted murals on commercial tile. Majolica tiles. Cuerda seca tiles in the Arts & Crafts style.



FRESH FISH created these whimsical ceramic relief tiles in insect and animal motifs. Write in No. 8051

Fresh Fish Ceramic Tiles
612-824-3325; Fax: 612-824-1235
www.freshfishtiles.com
Minneapolis, MN 55409

High-fire relief decorative tile with images from nature, including flowers, fruits, and vegetables, pond creatures, farm animals, celestial images, and a coffee and tea series. Designs are perfect for kitchen and bath accents. Brochure information available on website. *Write in No. 8051*



Gerald Siciliano/Studio Design Associates
718-636-4561; Fax: Same as phone
www.concentric.net/~gsstudio
Brooklyn, NY 11215

Custom and commissioned sculpture in classical and modern styles meticulously crafted in the highest quality materials. Durable and elegant pedestal, wall-mounted, garden, and plaza sculpture on time and within budget. *Write in No. 187*



This finely sculpted ceramic-tile backsplash is typical of the custom work of GOOSENECK DESIGNS. Write in No. 1297

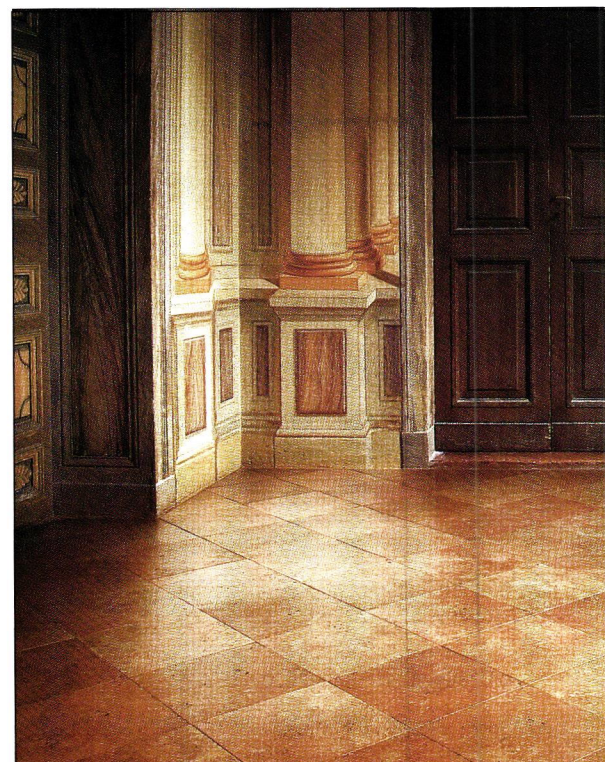
Gooseneck Designs
410-848-5663; Fax: 410-751-6313
2020 Hughes Shop Road
Westminster, MD 21158

Designer and manufacturer of site-specific architectural ceramics and custom tile for interior and exterior, residential and commercial applications. Also, sculptural relief functional works of art. Wall, floor, fireplace, mural tile; exterior fountains. *Write in No. 1297*



Hilltop Slate, Inc.
518-642-2270; Fax: 518-642-1220
www.hilltopslate.com
Middle Granville, NY 12849

New York-Vermont natural roofing slate and flagstones in all colors, textures, sizes; semi-weathering and unfading shades. Specialists in color matching and roofing slate for restoration. Traditional slate-roofing tools available. *Write in No. 9950*



LARIA-EDIMAX offers a huge range of high-quality ceramic tile for both interior and exterior applications.

Laria-Edimax
516-287-9033; Fax: 516-287-9034
150 Bedford Rd., Apt. 8D
Chappaqua, NY 10514

Porcelain tile for renovation and new construction; frost-proof, stain- and chemical-resistant; excellent for high-traffic areas. Interior and exterior tile.

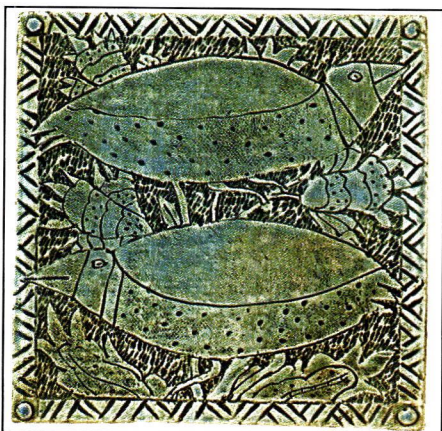


LARKSPUR's Mardi Gras series of handmade and hand-painted tiles are colorful accents to this installation.

Larkspur Art Tile
303-681-2877; Fax: 303-681-6795
www.larkspurarttile.com
Larkspur, CO 80118

BUYING GUIDE TO TILE & STONE

Tiles created from original, carved plaster molds; hand-painted, glazed, and fired in studio kilns. Delicate and beautiful, one-of-a-kind art tile for kitchens, baths, and fireplaces.



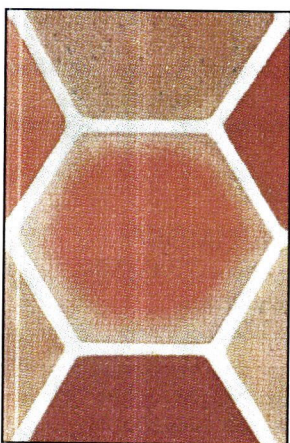
This 6x6-in., primitive bird-motif wall tile was designed by MARGARET LICHA. Write in No. 8057

Margaret Licha Designs
916-652-7233; Fax: Same as phone
www.margaretlichatile.com
Orangevale, CA 95662

Custom hand-crafted flat and relief wall tiles inspired by the decorative arts. Stylized birds and flowers, other subjects include the jungle, the barnyard, and family pets. *Write in No. 8057*

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles, antique terra cotta. Natural-stone flooring; quarry tile; limestone. *Write in No. 5390*



LONDON TILE supplies a wide range of unglazed and frost-proof tile pavers with a vitreous shale body. Write in No. 500

London Tile Co.
419-929-1551; Fax: 419-929-1552
www.londontile.com
New London, OH 44851

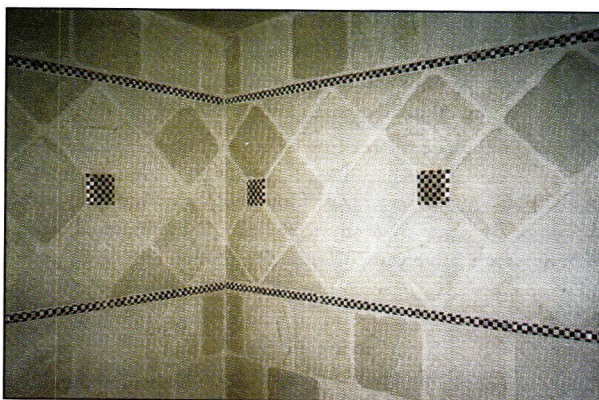
Manufacturer of distinctive, handmade tiles for any residential or commercial application. Also, custom tile work. Wall, floor, fireplace, and countertop, exterior-paving, and non-skid tile. *Write in No. 500*



Vibrant relief tile for use on both floors and walls is a specialty of LUTZ CUSTOM TILE.

Lutz Tile, Inc.
253-840-5011; Fax: 253-840-8545
www.lutztile.com
Puyallup, WA 98372

Art studio manufactures wall and floor tiles; high-definition relief tile: field, borders, buttons, fruits & vegetables, seashells, ivy, and floral. Wall, floor, and fireplace tile.



The checkerboard patterns in this installation consist of Violet/Oyster and Nautilus seashell tiles from LYRIC TILE.

Lyric Tile Co.
207-326-9622; Fax: 207-326-9608
www.lyrictile.com
Brooksville, ME 04617

Hand-crafted seashell and natural-stone accent tiles; all shell tiles are made from natural materials. Decorative accent tiles.

Mazzucchelli Marmi
303-530-7230; Fax: 303-530-7250
www.danbymarble.com
Boulder, CO 80301

Owners and suppliers of Vermont Danby white marble and Vermont verde-green marble. Can supply cut-to-size in many materials. Floor tile, wall tile, cut to size.

Metro Inter Co.
215-753-1904; Fax: 215-753-1906
8113 Germantown Ave.
Philadelphia, PA 19118

Reproduction of Roman mosaic panels, borders, and inserts. Also, custom work made with natural stones for walls and floors. All work is handmade. Pictorial mosaics, geometric mosaics, murals; hand-painted. *Write in No. 2821*

Michael R. Golden Design
212-645-3001; Fax: 212-645-3003
37 West 20 St., #303
New York, NY 10011

Design, fabrication, and installation of both pictorial and decorative marble and glass mosaics. Artwork for client approval.

Monarch Ceramic Tile
800-BUY-TILE; Fax: 972-266-0475
www.monarchceramictile.com
Mesquite, TX 75185

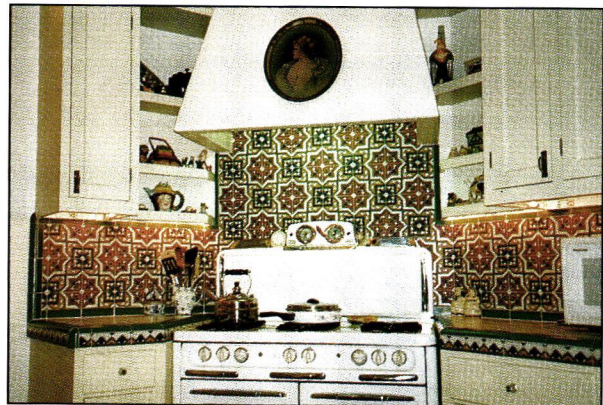
Domestic manufacturer of glazed ceramic and porcelain tile in an array of sizes, ranging from 4-1/4 wall tile to 18x18 in. glazed porcelain tile.

Mont Granite Inc.
800-831-8232; Fax: 440-942-5671
www.montgranite.com
Willoughby, OH 44094

Quarry-direct supplier of natural-stone products. Cut-to-size, cladding, and vanity tops. Flooring for commercial, health-care, hospitality, and residential projects. Also offers signature ceramic tile from the Pierre Cardin collection.

N'tl. Training Ctr. for Stone & Masonry Trades
407-832-4800; Fax: 407-834-6610
www.ntc-stone.com
Longwood, FL 32750

Company has publications, books for caring for granite countertops, stone & tile videos.



Tiles in the Southern Californian tradition are a specialty of NATIVE TILE & CERAMICS. Write in No. 570

Native Tile and Ceramics
310-533-8684; Fax: 310-533-8453
2317 Border Ave.
Torrance, CA 90501

Custom and restoration tiles using blackline resist and relief methods. Mission, Craftsman, and Deco styles a specialty; inspired by Batchelder, Malibu, and Catalina tiles. Decorative trims, floor inserts, murals, fireplace fronts. Elaborately patterned backsplashes and trims for kitchens and baths, as well as decorative patterns, backsplashes, and trims. *Write in No. 570*



NOCERA ART TILE's Fresco Collection, which includes this Etruscan banquet procession, ca. 450 B.C.E., features hand-finishing with non-glossy ceramic pigments. Write in No. 6100

Nocera Art Tile
570-729-7946; Fax: 570-729-7317
www.art-tile.com
Milanville, PA 18443

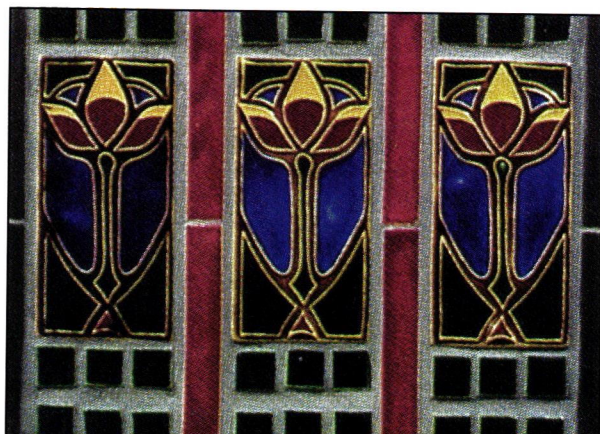
Makes wall, floor and fireplace tile, borders, trims & decorative tile. Most clay and glaze formulations can be used indoors and out. Relief tiles are rich with detail; colors range from naturals to Arts & Crafts to polychrome. Also executes murals on tile, canvas, or other surfaces. *Write in No. 6100*

North American Stone Company
972-562-9992; Fax: 972-562-0794
www.northamericanstone.com
McKinney, TX 75070

Manufactures custom architectural cast-stone elements. Products include fireplace mantels, columns, balustrades, landscape elements, entry systems, pavers, fountains, planters, urns, caps, benches, tables, exterior and interior elements; residential and commercial work, restoration work. Design assistance available. *Write in No. 754*

North Prairie Tileworks
612-871-3421; Fax: 612-871-2923
www.handmadetile.com
Minneapolis, MN 18443

Specialist in creating custom tile in a myriad of colors, shapes, and sizes, hand-painted and -cut. Custom color matching and reproductions of antique tiles. Wall, fireplace, pictorial mosaics, relief, and geometric tiles. *Write in No. 793*

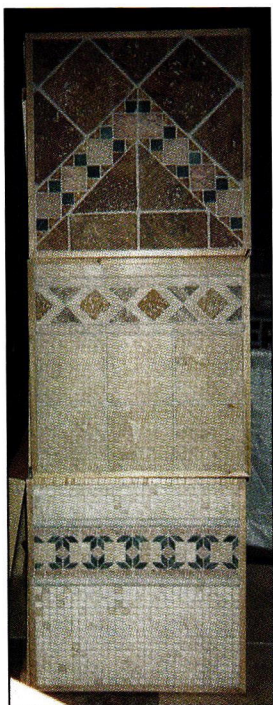


Handmade Arts & Crafts-style tile is a specialty of NORTH PRAIRIE TILEWORKS. Write in No. 793

BUYING GUIDE TO TILE & STONE

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Ozer International LLC
973-497-5056; Fax: 973-497-5655
www.ozermarblegroup.com
Harrison, NJ 07029

Supplier with 12 quarries and 4 factories; carries marble, limestone, granite, and travertine in tiles and slabs. All standard sizes. Full line of centerpieces, mosaics, moldings, and tumbled stones.



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Scotia Slate Products, Ltd.
902-632-2989; Fax: 902-632-2290
www.scotiaslate.com
Kennetcook, NS, CANADA B0N 1P0

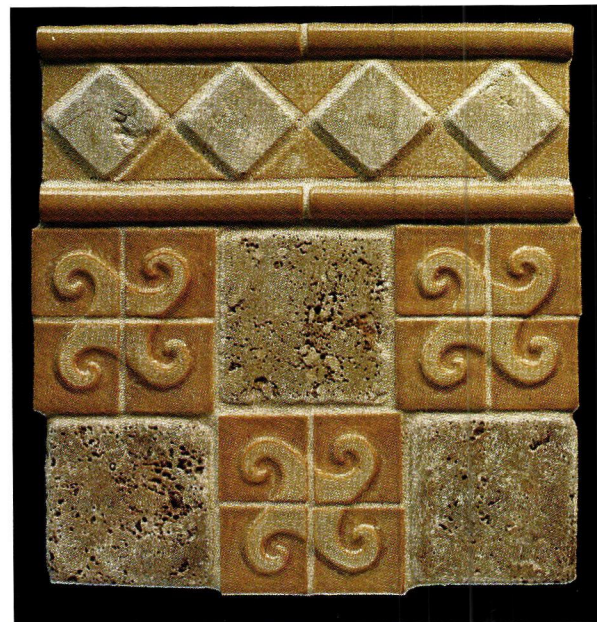
A supplier of natural slate for roofing; also custom cut and polished slate for flooring and landscaping. *Write in No. 8067*

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Slate International, Inc.
301-952-0120; Fax: 301-952-0295
www.slateinternational.com
Wilmington, DE 19808

Supplier of high-grade roofing slate, domestic and imported, in all colors. Clients/applications include Yale University, Cesar Pelli Architects, and The Audubon Society. Also, suppliers of slate-covered ridge vent. New natural slate. Slate-covered ridge vent. *Write in No. 9340*

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Stone Forest
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www.stoneforest.com
Santa Fe, NM 87504

Hand-carved granite fountains, garden ornament, and bath and kitchen sinks. In marble and granite. *Write in No. 1108*



TERRA FIRMA's unique glaze palette, which often captures the look of semi-precious stones, works well as a complement to natural stone.

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Texas Carved Stone, L.P.
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www.texascarvedstone.com
Florence, TX 76527

Fabrication of hand-carved ornamental limestone: mantels, entries, fountains, architectural elements. Carvers are capable of working in any period or style. Custom mantels in carved limestone. *Write in No. 1055*

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www.tilesfiznik.com
La Jolla, CA 92037

Imported ceramic and stoneware tiles hand-painted with traditional Iznik designs of Turkey. Exclusive line includes decorative tiles, borders, trims, murals from 2 to 80 pieces. Hexagonal tiles and Seljuk Tiles. Wall tiles and mural tiles. *Write in No. 2627*

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Robert Young & Sons, Inc.
973-483-0451; Fax: 973-483-0185
25 Grafton Avenue
Newark, NJ 07104

Supplier of dimensional-cut limestone, marble and sandstone for new and restoration projects. Custom fabrication includes hand-carved fireplaces, sculpture, and furniture. E-Mail: ryoungandsons@aol.com *Write in No. 3122*

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Roof Tile & Slate Co.
800-446-0220; 97; Fax: 972-242-1923
www.claytile.com
Carrollton, TX 75006

Large inventory 'in stock'; custom blending of clay tiles and used roofing slate; field tiles and trim are palletized and ready to ship; also, flooring for interior spaces, specialty trim for historical projects. *Write in No. 9560*

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Rossi USA Corporation
708-386-0183; Fax: 708-386-0186
1750 S. Des Plaines Ave.
Forest Park, IL 60130

U.S. division of French company; quarriers and fabricators of more than 26 types of French limestone. Dimensional, cut, paving tiles, Old Castle stones, and slabs. *Write in No. 392*



SCHUMACHER ARCHITECTURAL CERAMICS created this striking wash basin using hand-painted ceramics.

Schumacher Architectural Ceramics
916-744-1062; Fax: Same as phone
P.O. Box 129
Clarksburg, CA 95612

Art tile includes figurative, landscape, and abstract-relief patterns; shapes can be inlaid into a tile field; hand-thrown lavatory sinks available to match. Above-counter vessel lavs and ovals now available.



Custom French limestone from **TARTARUGA DESIGN** was used for the dining room of the Windsor Arms hotel in Toronto. The firm also specializes in custom residential work. *Write in No. 5024*

Tartaruga Design Inc.
416-762-0418; Fax: 416-762-0232
www.tartarugadesign.com
York, ON, CANADA M6M 4M7

Collection of mantels in "Cortina Stone," which resembles natural stone, and the colors and textures of marble, sandstone, and limestone with the design flexibility of cast stone. Mantelpieces and corresponding appointments chosen from the standard line, or custom designed; residential and commercial spaces. *Write in No. 5024*

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Terra Firma
803-643-9399; Fax: 803-643-9164
16 Lotus Lane
Aiken, SC 29801

Complete line of original handmade stoneware decorative relief and field tiles; unique glazes formulated to capture the complexity and striations of semi-precious stones or to convey a timeless patinated look. Wall, backsplash, fireplace, and floor tile. In fine showrooms in the U.S. and Canada.



WINGED DOG designed and created this charming fish-motif frieze. *Write in No. 2842*

Winged Dog Tile
800-964-3363; Fax: 916-427-2986
7366 Center Parkway
Sacramento, CA 95823

Relief and custom-designed art tile depicting environmental images. *Write in No. 2842*

BUYING GUIDE TO MURALS & MOSAICS

About This Buying Guide

To create this Buying Guide, the Editors contacted Muralists & Mosaicists from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 23 artisans you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



This charming marine-life mosaic was created by ANIMA CERAMIC DESIGN.

Anima Ceramic Design
No phone; Fax: 508-437-0706
www.animatile.com
Laredo, TX 78043

Creates custom panels combining high-fire stoneware pieces with glass mosaic tesserae. Utilizes Italian smalti mosaics and domestic glass. Panels are suitable for indoor or outdoor installations.

◆ ◆ ◆
Ann Hooe, Ltd.
847-853-1056; Fax: 847-853-1057
P.O. Box 9
Winnetka, IL 60093

Manufacturer of unique designer stencils for interior decoration; wide variety of stencils are available for use on walls, ceilings, floors, and furniture, including a large selection of grid patterns. Catalog \$5. Write in No. 8046

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Anything But Plain
281-444-2070; Fax: 281-444-2081
www.anythingbutplain.com
Houston, TX 77066

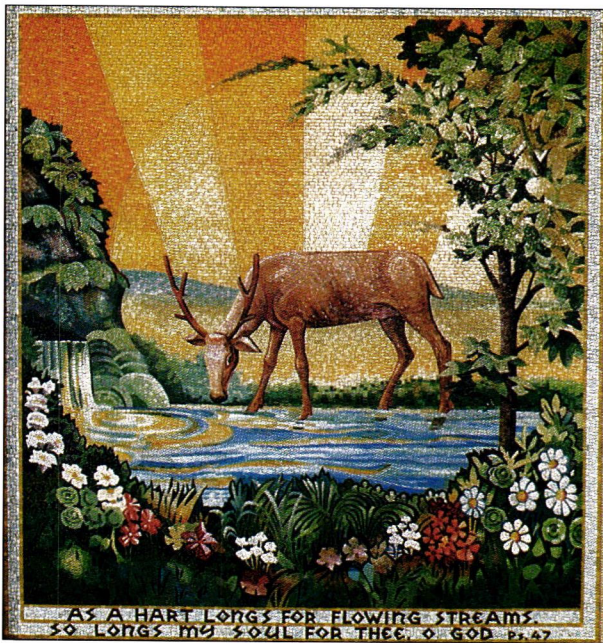
Licensed school of decorative finishes for professionals and non-professionals. Products include Aqua Finishing Solutions, scaffolds, ladders, stencils, & books. Write in No. 8047



CHERYL PARSONS DESIGN painted this scene as part of an 800-sq.ft. mural for a residence in Miami, Fla. Write in No. 8048

Cheryl Parsons Designs
305-663-3232; Fax: 305-663-4737
6740 SW 117 St.
Miami, FL 33156

Custom murals, trompe l'oeil, and ceiling paintings on canvas for simple installation in residential and commercial properties. Also, specialty finishes and wall treatments: glazing, ragging, strie, color washing, faux finishes. Write in No. 8048



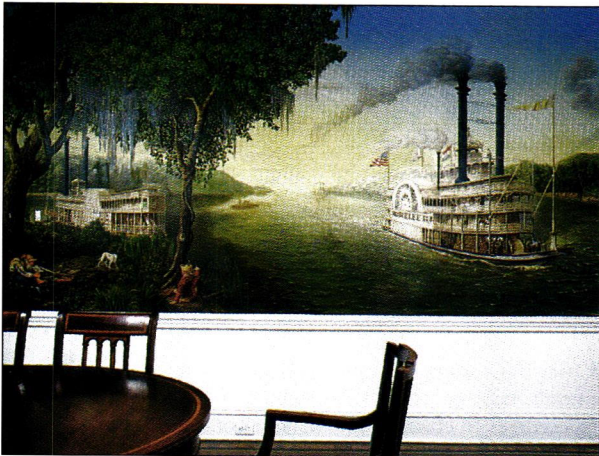
This 8x8-ft. Venetian glass mosaic, an illustration of a line from Psalm 47, is the work of CONRAD PICKEL STUDIO. Write in No. 813

Conrad Pickel Studio, Inc.
561-567-1710; Fax: 561-569-1485
www.pickelstudio.com
Vero Beach, FL 32966

Studio produces custom-designed stained glass, statuary, wood carvings, and more. Write in No. 813

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Designs in Tile
530-926-2629; Fax: 530-926-6467
www.designsintile.com
Mount Shasta, CA 96067

Custom historic-styled tiles and murals, hand-painted or mosaic (full or tesserae). Borders or pictorial. Arts & Crafts murals a specialty. Also, 3x6 subway tile and trim; square-edge mosaics ('Hex' & 'Spiral' patterns) for floors. Wall murals, pictorial murals, geometric mosaics; conservation of murals and mosaics. Write in No. 250



DIANNE WARNER's Riverboat mural was painted on canvas in her studio and then installed by a wallpaper hanger under the artist's supervision. Write in No. 903

Dianne Warner Studio
212-639-9006; Fax: 212-888-9519
1495 Third Ave.
New York, NY 10028

Studio produces murals and painted floors. Floors are painted to resemble inlaid European floors and are long-lasting and resilient. Wall & ceiling murals, frescoes, trompe l'oeil, and painted floors. Write in No. 903

EverGreene Painting Studios
212-244-2800; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001

Studio with extensive experience in paint restoration, and design and execution of trompe l'oeil, fine art, exterior murals. Paint research, analysis, documentation; scagliola, sgraffito, ornamental plasterwork. Conservation. Write in No. 2460



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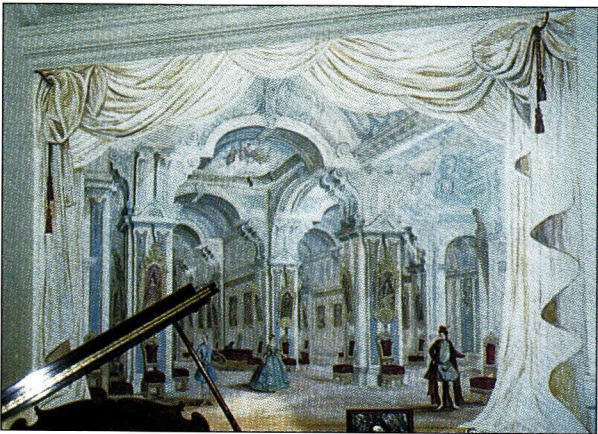
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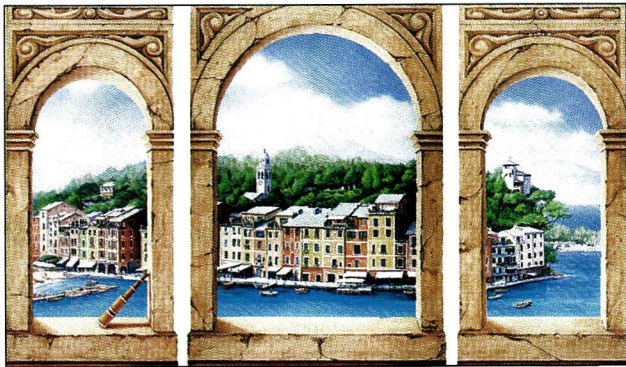


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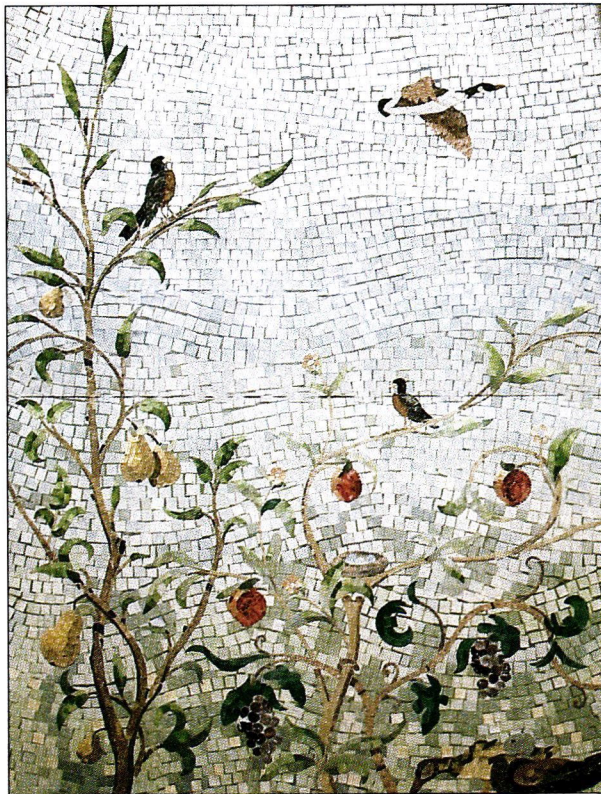
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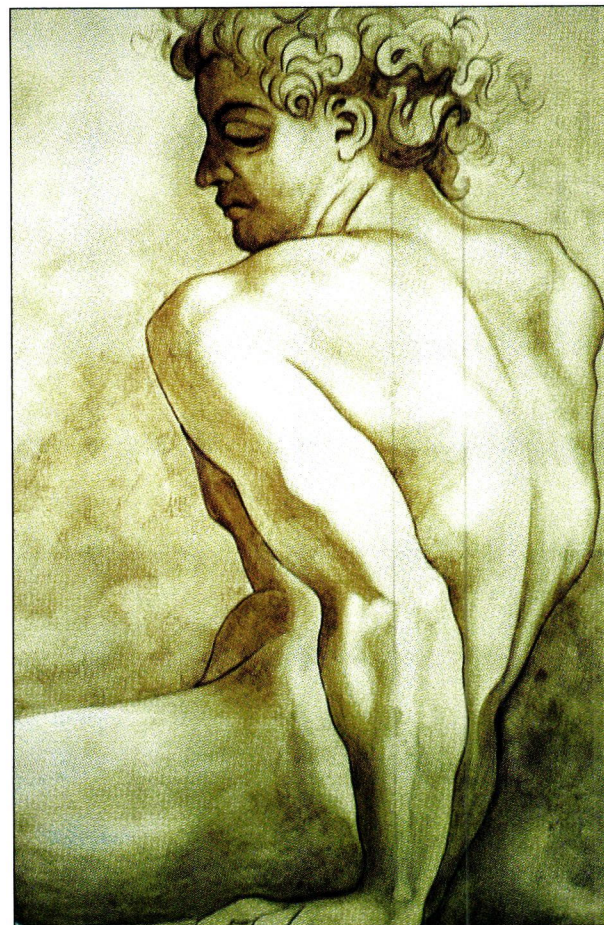
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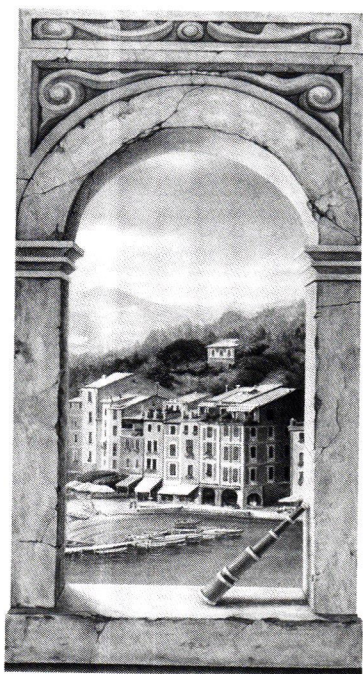
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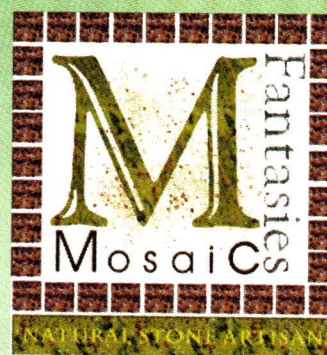
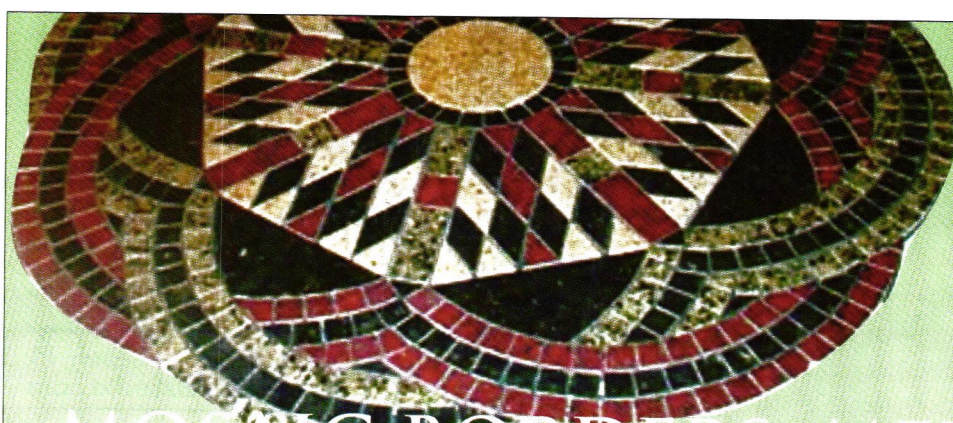
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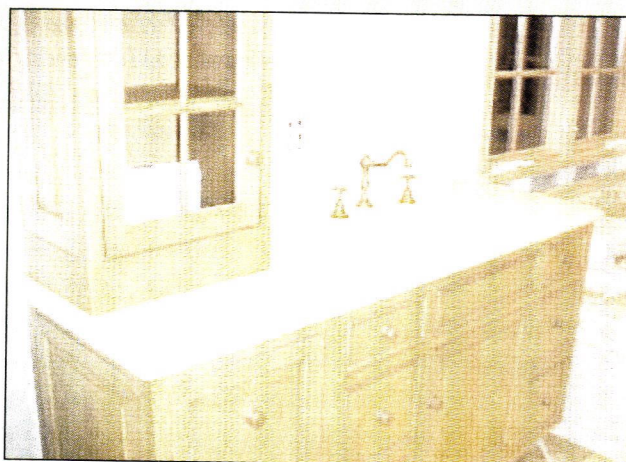
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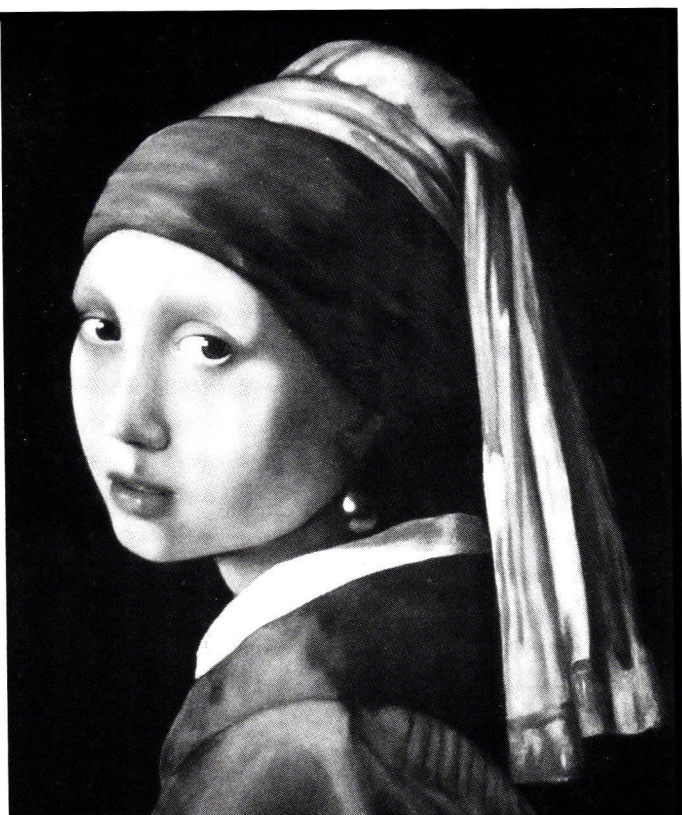
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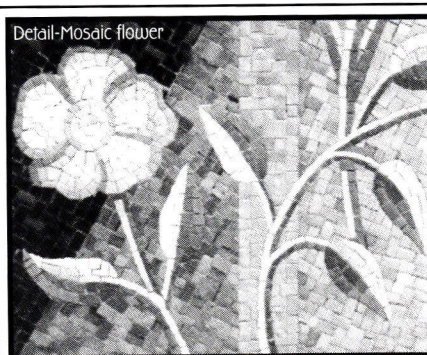
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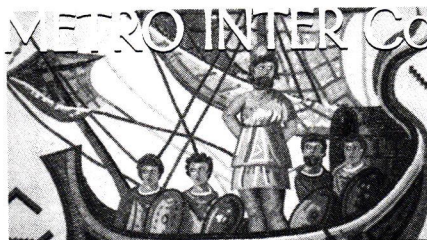
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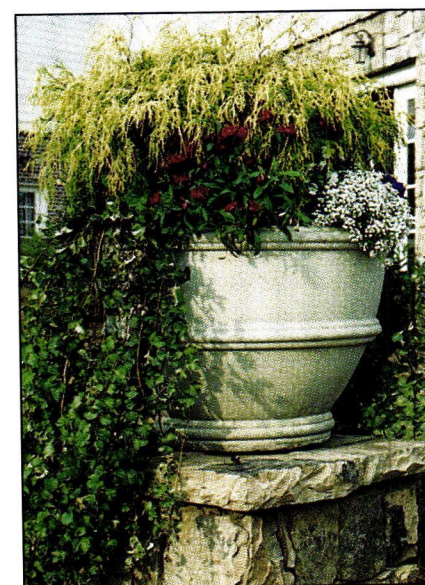
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PRINCIPLES OF DESIGN FOR THE CLASSICAL GARDEN

A Classical garden is built upon a few principles that have their origin in ancient Rome and Greece. Here, a practicing garden designer shows how these principles can be used to create “an atmosphere of good-humored welcome.”

by Keith Davitt, Gardens, LLC

As a designer of gardens I am frequently frustrated by the fact that so few clients want a Classical garden. The frustration is particularly acute because most people seem gripped by a misconception of what a Classical garden is. They think of it as formal, rigid, hard, and colorless. Some imagine a stark space with a sculpture here or there; others, an over-abundance of fussy detail or perhaps a large fountain dominating the center of some squared-off space.

The Classical garden *is* formal. But it's not this formality which makes it Classical. A garden is in the Classical style if it is built upon principles that have their origin in ancient Rome and Greece. And these principles are surprisingly few: No more than half a handful of basic concepts guide the creation of a Classical garden. Within that, there is enormous room for variation and creative free-play.

These principles of artistic design were first set down by Leone Battista Alberti in the 1400s, but he looked back to early Rome and Greece for inspiration and examples. Drawing upon the principles of proportion evinced in ancient architecture, Alberti proposed a set of axioms applicable to all art.

The first and guiding principle of the Classical garden, and of art generally, says Alberti, is that “beauty is harmony.” This concept governs all other elements. It is essential, Alberti informs us, that the house and garden create a unified whole. There should be “an atmosphere of good-humored welcome” with no one element dominating the scene.

Alberti was, among other things, an architect, and architectural values became firmly rooted in the Classical garden. This was in part because they offered the

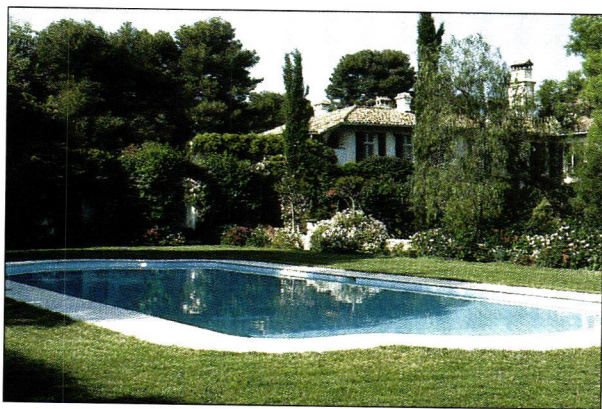


Fig. 3. This pool is symmetrical and architectural in form, reiterating forms found in the structure of the house. Being separated from the house, this garden can be more relaxed than areas in direct proximity to the building, but even here the form of the pool, the plinth-like cypresses, and the hedges through which one arrives all unite this garden with the house by their structural significance. Note, too, that the house is slightly elevated with an easy view down to the garden, as the garden looks slightly up to the house. This example is a typical private villa garden in the Classical tradition. Photo: Keith Davitt

designer the opportunity to work with the beauty inherent in proper proportion, as exhibited in Classical architecture, and in part because building architecture into the garden was an effective method of linking the garden to the house.

Beyond this, Alberti drew from descriptions Cicero and Pliny left of their villa estates to establish criteria for a well designed garden. “It is best if the house occupy a slight eminence,” Alberti tells us, easily accessed from the garden (Fig. 3). There may be pergolas, porticoes, or grottos. Topiary, clipped box, urns, statuary, and water in display are all congenial to the Classical garden, as are borders of flowers edged by rosemary or box. Which of these elements the garden is to have and how much and how they are used is up to individual taste. So long as the primary principle of unity within diversity is applied, the options are endless.

One method for uniting house to garden, much favored by Alberti, is to repeat in the garden those forms found in the house. The axial arrangement (reminiscent of hallways) became intrinsic to the Classical garden, perhaps opening into a circular or semicircular area along their way. These axes should lead to some significant feature — a fountain, sculpture, pergola, perhaps, or just a niche in a wall (see Figs. 1, 2, 4).

Uniting Garden & House

There are countless ways to

unite garden and house. From the beginning, the intent and effect of topiary was to infuse architectural structure into garden components. The topiary garden is, in fact, a blend of horticulture and architecture. Said to have been invented in the 1st century C.E. by Cnaeus Martius, the ability of topiary to link the house to the garden was immediately perceived and was, from Alberti on, considered essential to the Classical garden (see Figs. 5, 6, 7).

One form of topiary, which persisted through the Middle Ages, consists of many small shrubs planted in some design and kept clipped to form a continuous line. They will often form compartments (called Parterre Work) containing bedding plants or other ornamental herbs (Figs. 5, 6).

Another form of topiary is the clipping of shrubs or trees into exotic shapes. Pliny speaks of his “... box displayed in groups and cut into a thousand different forms; sometimes into letters spelling the name of the master or the signature of the topiarist...” Here, clipped plants will line axial walks and views, or be used to punctuate a transition from one area into another, or

continued on page 86



Fig. 1. This perennial garden in Westbury is a wonderfully proportioned example of the axial arrangement. Each path leads to some feature of interest while an ornamental fountain occupies the center. The paths are neither too wide nor too narrow for their length and are equal in width to the beds. The grass edgings are exactly one-third that width. (Alberti believed that all art could be mathematically represented.) Everything works together — with no overpowering element — to create a garden of well proportioned harmony. Photo: Keith Davitt



Fig. 4. The upper pool in this villa garden at Antibes is rectangular, lies along the same axis as that of the house, and carries the image of the house within it. The garden literally flows out from the house and is divided into regular intervals, as is the internal layout of the structure. Here too, the house sits slightly above the garden and is easily accessed from it. Repeating clipped boxwood along the canal continues the architectural theme within the garden and serves to unite both entities. Photo: Keith Davitt



Fig. 4A. A pavilion at canal's end opposite the villa provides the garden's other terminus. Notice the foliage that surrounds the pavilion; it is wilder and more abundant than anywhere else in the garden, creating the effect of a grotto. The size of the pavilion (it needed to be large enough to be seen from the far end) permits this. The abundance of natural foliage keeps the pavilion to scale, preventing it from dominating the scene, as specified in Alberti's doctrines. Photos: Keith Davitt

one may suddenly come upon a garden of topiary along an axial path (Fig. 7).

Sculpture in the Garden

Sculpture serves a similar function to topiary and, from the days of Cicero, was considered to be congenial to the garden (Fig. 8). How much sculpture and of what sort are left entirely to the designer. (Cicero had many Greek statues; Pliny seems to have preferred topiary over sculpture.)

The concept of a harmonious environment containing a variety of contrasts is central to the Classical garden. For example, as the villa garden opened up and expanded outward, and as it moved away from the primary structure, it needed to integrate with the surrounding vistas of the natural landscape. As total harmony is the guiding light, the garden still needed to be wed to its primary building or buildings, but it was equally as important that it harmonize with the larger



Fig. 5. This Dutch work at the gardens of Filoli is an excellent example of wall-type topiary work. During medieval days these boxwood enclosures would contain herbs and vegetables where now flowering impatiens grow. Where there would have been walls of masonry there are now walls of foliage. The effect is highly structured and serves to remind the visitor of the structure to which this garden is connected, while giving pleasure in its own right. Photo: Filoli Gardens, Woodside, Calif.



Fig. 6. Similarly with this knot garden, the hedges themselves have become ornamental. Berberis and soon-to-bloom lavender form striking combinations in an ornamental organization, yet the layout of the design is ornate architecture and serves to unite garden to home. Photo: Filoli Gardens, Woodside, Calif.

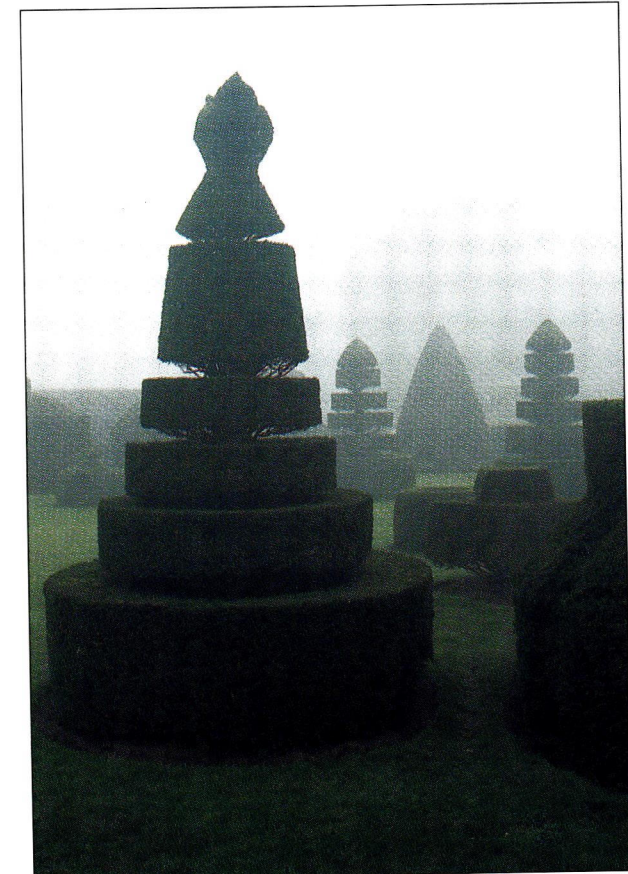


Fig. 7. This topiary garden in Longwood is of the same sort as Pliny mentions. The garden is clearly part of a larger grounds, and topiary is used as a display in itself — sheer fun in contriving architectural forms in an organic medium. Photo: Larry Albee/Longwood Gardens, Kennett Sq., Pa.



Fig. 8. The combined harmonies and contrasts created by placing sculpture and foliage together add considerably to the beauty of the garden. Beyond that, sculpture brings an interior element to the exterior in an altogether pleasing and appropriate way — especially in areas remote from the main dwelling. (Had the backdrop to this sculpture been of a leafier sort, the effect would have been greater.) Photo: Keith Davitt

surrounding countryside. Notice in the Longwood aerial view (Fig. 10) the unclipped shrubs and trees within the garden proper. By the axial walks, the repeating forms, the architectural circles and semicircles, the garden is indissolubly linked to the building, but natural trees and shrubs also unite it with the surrounding country. The overall effect is one of harmony accented with various contrasts. The entire villa with its outlying gardens and the surrounding vistas are complete, varied, and unified.

Frequently in a Classical garden, each axis terminates in a definite architectural structure (Figs. 4, 8, 9, 10).



Fig. 9. Notice the delightful contrasts and harmonies in this flowering allée. The flower colors, foliar textures, light and shade, and architectural element of the pavilion at the end create a vignette rich in pleasing relationships. The blue caryopteris and white roses, which both harmonize and contrast with each other and with the lawn, have been clipped into rounded forms, in harmony with the dome of the pavilion — while the spire of the pavilion is a distinct contrast. (To better appreciate this, cover and uncover the spire and note the changed relationship created between this structure and the shrubs.) The two plinths on either side repeat these elements, while the whole vignette is united through the axial arrangement. Photo: Larry Albee/Longwood Gardens, Kennett Sq., Pa.

One desirable effect of placing porticos, pavilions, or other similar structures at each end of a major axis is the wonderful symmetry created — an alpha and omega with the myriad garden elements between. In Figs. 4 and 4A, for example, at the terminus of the long canal is a pavilion set upon an elevation (4A). At the other end of the canal is the main building (Fig. 4), and between these two points which serve as both termini



Fig. 10. This view, also of Longwood, demonstrates a variety of principles mentioned by Pliny and Alberti, but came into being in a slightly later development of the Classical garden. Topiary is used as accents along a long axial view and at transition points, but several other elements of the Classical garden are also evident. Photo: Larry Albee/Longwood Gardens, Kennett Sq., Pa.



Fig. 11. This Italian water garden at Longwood Gardens demonstrates Classical principles beautifully. Designed to be seen from this angle, the distant pools are slightly larger than those in the foreground, to compensate for the distortions created by the eye. Complete balance is the keynote of this portion of the grounds, laid out so as to capture the distant view over the countryside. Photo: Larry Albee/Longwood Gardens, Kennett Sq., Pa.



Fig. 12. Here a short flight of ornate stairs unites two elevations. From the base of the stairs a short allée leads to a fountain. By its proportion and proximity it balances with and softens the stairway. (Note the Moorish influence in the design of the fountain.) Photo: Keith Davitt



Fig. 13. In this Classical arrangement, formal stairs typical of the sort used to unite two elevations lead down to a vine-covered pergola and pool. The perfect balance and symmetry here are characteristic of the Classical garden, as is the prominent display of water. Photo, Design & Fabrication: Haddonstone, Ltd.

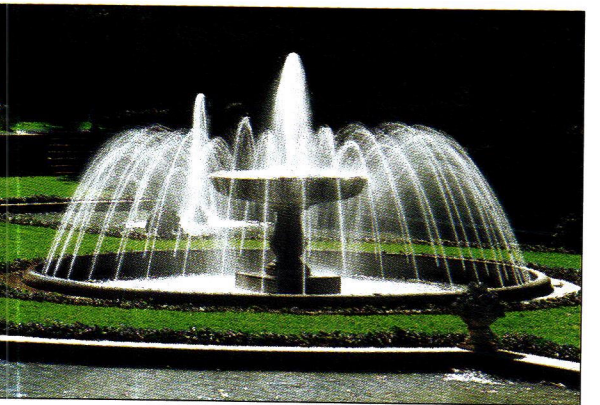


Fig. 14.

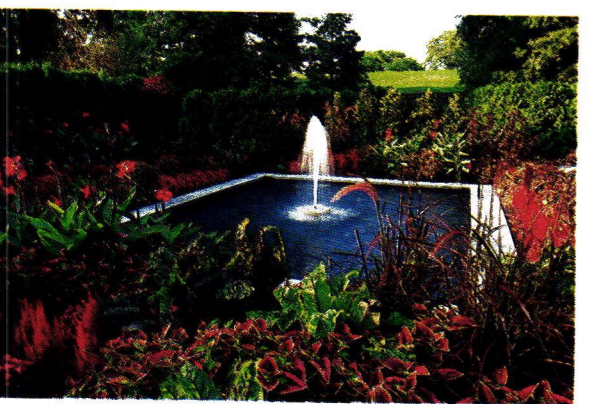


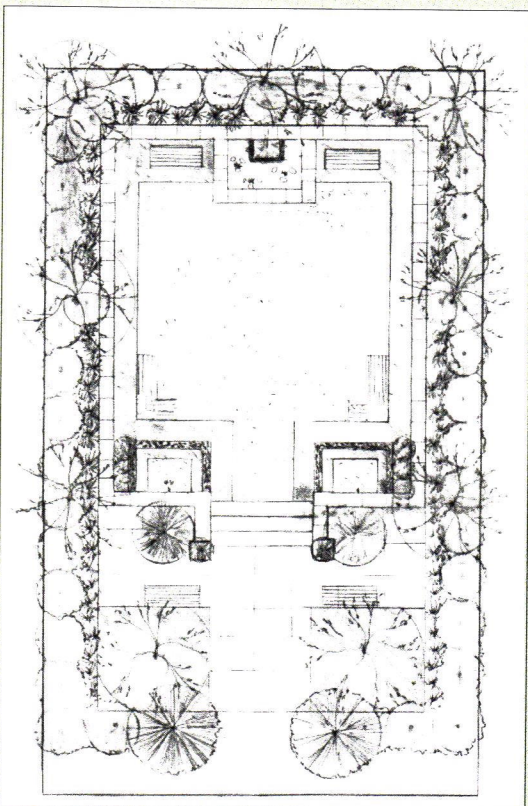
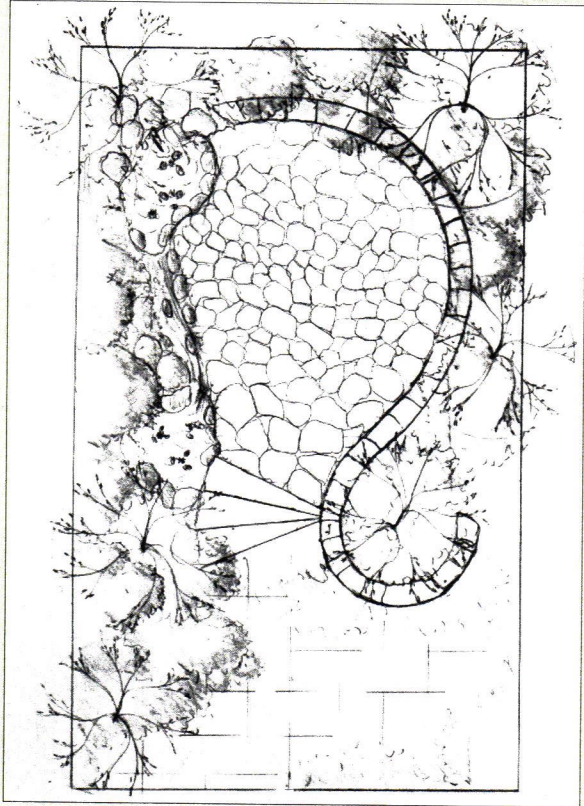
Fig. 14A. We find these water gardens completely delightful because of the designer's attention to symmetry and proportion. As the water features are in scale with the gardens in which they are found, so is each detail of the water garden in harmony with the water garden itself. Both photos: Larry Albee/Longwood Gardens, Kennett Sq., Pa.

and as miradors, lies balanced the full expanse of this villa garden. Notice, too, the formal stairs on both sides leading to the top of the elevation. A further develop-

TWO PARADIGMS

Although most of the examples shown are of large, public gardens, the same principles apply to small urban and suburban settings with the same pleasing effects. By way of demonstration, notice the two drawings below.

The two garden plans are for a small urban setting. One is contemporary/informal, the other Classical in style. Each garden is sunken (about two feet), walled, and contains water in ornamental display. One is



no more functional than the other, and each accommodates the same number of people and same sorts of activities.

The free-form garden (left) is an asymmetrical, loose, and more relaxed design. There is a small pool at the base of the steps fed by a small, natural-looking stream that meanders through the patio. This originates from a flow of water issuing from the stone and soil elevation in the upper right. The planting is informal, asymmetrical, and consists of randomly placed flowering shrubs, trees, and various flowering perennials. The paving is natural stone arranged in a random pattern. Table and chairs can be placed anywhere within the garden, as can a barbecue grill.

The Classical garden (right) is symmetrical along the long axis and balanced along the cross axis. There are raised fountains on either side of the steps which recirculate into pebble-lined troughs below. At the far end there is a raised pool that spills into a ground-level pool edged in cut stone. The wall and fountains are, on the inside, edged in grass, and the wall on the outside is bordered by flowering perennials and a hedge. Small flowering trees border the garden. Four benches are placed within the sunken garden, and two are placed in the paved area outside. Formal tables and chairs can be placed anywhere within and a grill can be situated on the upper portion.

The important thing to note about this garden is that it is one of countless possibilities for a similarly sized space. Not only could the overall layout be different, but within this layout every component could also be changed. The far pool could be a pergola; the near pools could be benches, sculpture, or topiary; the wall could be edged in something other than lawn, or not edged, or the lawn could be edged in brick or stone. The primary open area could be paved in stone, brick, or turf, there may or may not be sculpture, there could be lattice rather than hedges, and so on.

Speaking generally, the possibilities for either the Classical garden or the informal are endless. They can be functional, enjoyable, and beautiful. The informal will convey a sense of peace and quietude through relaxed lines and congenial elements in a natural arrangement. The Classical garden can also offer itself as a peaceful, serene environment, but with a degree of sophistication and elegance not usually associated with an informal garden. Each has its place, as do all garden styles. Personal taste and the garden space will determine which garden design is most suitable.

ment of the Classical garden first gave rise to this device.

Stairs and Water Features

Renaissance architect Donato Bramante was commanded by Pope Julius II to link the Vatican with the nearby Belvedere Palace. The difficulty of an extreme elevation difference between the two sites gave rise to the creation of formal stairs as a primary design element in linking different planes. Thereafter, this device became a distinguishing mark of the Classical garden.

Around the same time, water-as-ornament was introduced through the influence of the Spanish Popes. Often the two were used in conjunction, with a formal set of stairs on either side of a water display, or a stairway leading down to a pool, or the two simply seen in close proximity. Stone stairs are strongly architectural, and under the fundamental principle that harmony is essential with no one element dominating, water seemed the perfect balance to massive works of stone. With their know-how for moving water, the Spanish were able to create tranquil and dramatic displays of flowing, gushing, soaring water.

The display of water became a primary design element in the 1500s, and sites were sought on which to create them. Though distinctive, attractive, delightful features by themselves, they were always integrated with their surroundings and were meant to be seen and enjoyed in relation to the entire garden in which they

were found. The larger the garden, the more opportunity for a dramatic and extensive water display (Figs. II to I4A).

As we have seen, geometry, symmetry, and proportion were intrinsic to the Classical garden. Though not well known today, from the time of Cicero color was also an important part of the Classical garden. Informal arrangements and bright displays of color were generally reserved for smaller, more-private areas within the larger garden, but flowering shrubs and bedding plants were to be found throughout.

It is true that the Classical garden is formal, but as we have seen, within that structure there is unlimited opportunity for individual expression. Each of the elements in all of the gardens shown could have been different without harm to the whole: Where there was sculpture there could have been topiary or porticos; pools could have been pergolas; all could have been designed in any number of ways. So long as each element in the garden contributes to the whole in a generally symmetrical arrangement of harmonious components, the garden will be Classical. And if arranged with taste and refined proportions, the effect will also be beautiful. ♦

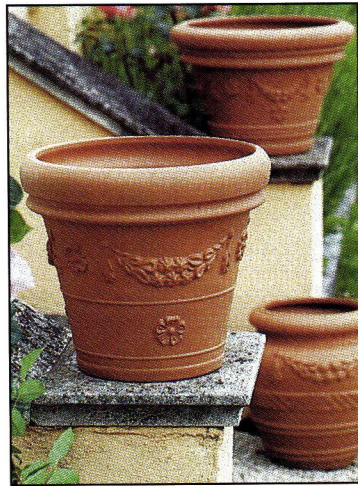
Keith Davitt is owner of and chief designer for GARDENS, a landscape-design and project-management team in Park Slope, Brooklyn, N.Y., which handles projects nationwide. He can be reached by phone at 718-857-1787. Visit his website www.garden-view.com

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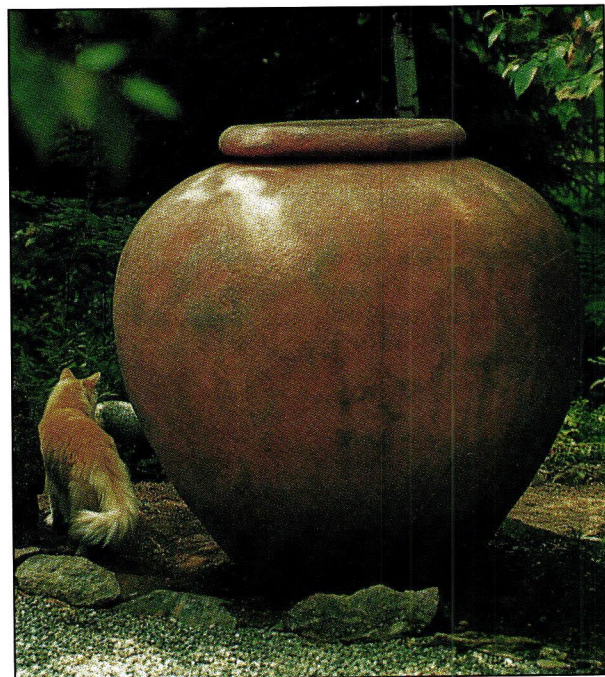
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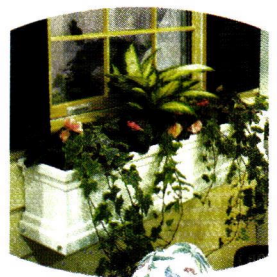
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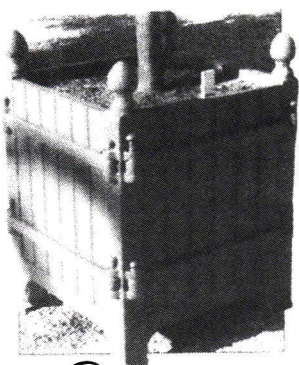
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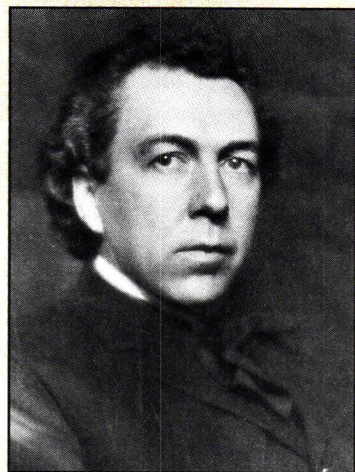
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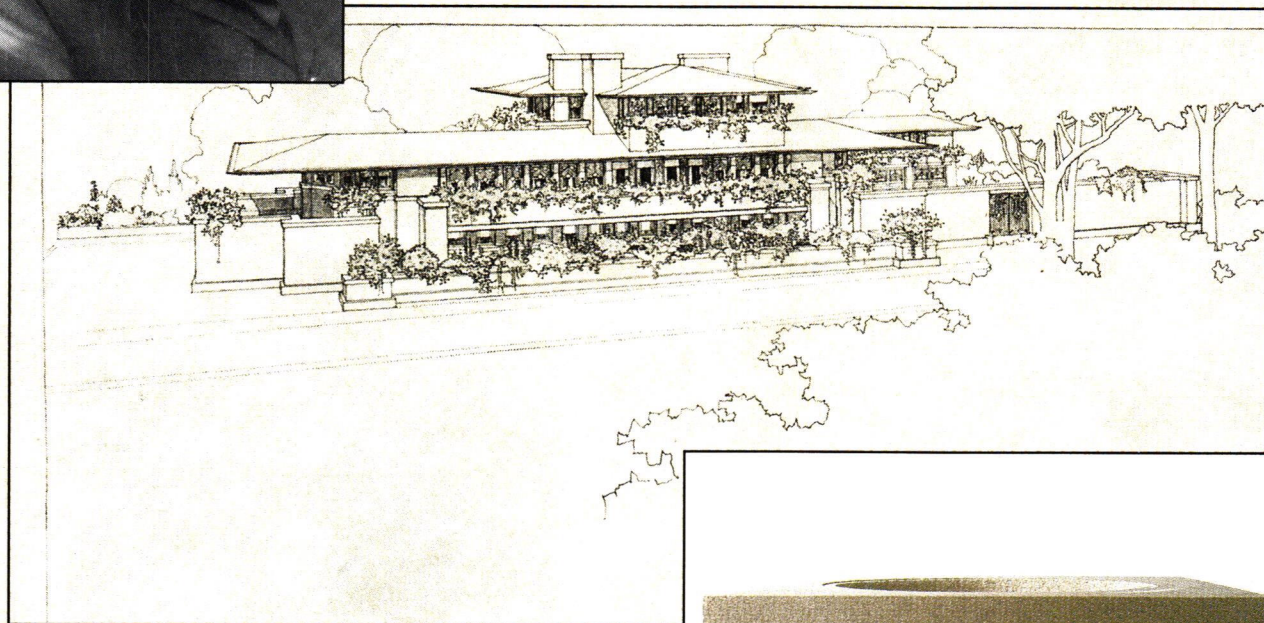
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Edward Lutyens: Building With Wit

Sir Edwin Lutyens: Designing in the English Tradition by Elizabeth Wilhide;
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192 pp., 121 illus.; hardcover; \$39.95
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by Eve M. Kahn

Workaholic in practice from the British Empire's heyday to the Blitz, Lutyens designed everything from a London doll-house to a Somme battlefield tribute to a New Delhi palace bigger than Versailles. He explored the brick-and-timber extremes of Arts & Crafts, and yet also often drew on Classicism's most austere precedents. "To toy with the Orders," he said, "would be tantamount to defying nature herself." In all his varied projects, though, he strove toward a goal he called "building with wit": He once zebra-striped a Georgian stair with alternating treads of black and white marble, for instance, and fashioned a nursery's chandelier from wooden cutouts of boys fishing, attracting their preys with bare light bulbs dangling.

His personality, too, was somewhat paradoxical, according to this useful introduction to the man and his oeuvre. He chain-puffed tobacco pipes, he liked to tell smutty jokes, and his romantic life was usually in disorder: His wife was a Theosophist and occasional celibate, and he kept up a decade-long adulterous affair with an heiress client who'd remunerated him for architectural services with a Rolls Royce. He meanwhile maintained such an aversion to household clutter that he even opposed nonessentials at dinnertime like fish knives and toast racks. For all his quirks, aristocratic and arriviste clients hired him for hundreds of projects, partly because they could rely on his perfectionism: Upon his death in 1944 he left behind an archive of over 80,000 drawings, with which he'd controlled every construction detail down to the closet hinges.

Author Elizabeth Wilhide attributes Lutyens' simultaneous fears of chaos and failure to his impoverished childhood in Surrey: He was one of 14 children who were barely supported by the sales of their artist father's horse-and-hound paintings. By age 20 "Ned" Lutyens had dropped out of art school and was running his own architectural firm, and by his mid 20s he was collaborating with and building a Surrey country house for the garden-design genius Gertrude Jekyll. Lutyens created many timber-beamed pergolas, Wilhide explains, so that his houses would trail off into Jekyll's naturalistic flower beds. Just a few of these Lutyens-Jekyll schemes endure, given the inherent fragility of plantings and outbuildings; and the book's wealth of recently commissioned photography shows the survivors in all their glorious English-summer polychromy.



Deanery Garden, Lutyens' first commission from Edward Hudson, encapsulates ideals of country living. The link between house and garden was critical. Photo: Arcad/Lucinda Lambton



Lutyens was profligate with circulation space, as shown by the staircase at Marsh Court. The effect was to multiply views from level to level and make houses seem bigger than they in fact were. Photo: James Mortimer

The volume's new photographs also reveal intact facades and interiors of some of Lutyens' best houses. Particularly remarkable is Marsh Court (1901), a Tudor-inspired pile in Hampshire that contains virtually all of his design signatures. He always maximized interior sunlight; Marsh Court's corridors wrap around both a forecourt and a courtyard, and subtle peek-throughs inside allow views into staircase risers and between joists over door-ways. And like many of his buildings, Marsh Court seems to have been altered over time: The Tudor exterior gives way to a Classical frenzy inside, with marble Doric columns supporting floral-swig carved friezes. Lutyens specified local materials wherever possible — the chalk blocks for Marsh Court's walls came from the surrounding countryside — and he enlivened them with surprising color accents, such as the red-tile and gray-flint inserts scattered along Marsh Court's elevations. In fact Lutyens seems to have feared no brazen hues: A whole unspoiled bathroom survives at Marsh Court, its brass towel racks glittering against green handmade tiles the shade of Monet's lily pads.

In describing such marvels, Wilhide has an unfortunate tendency to repeat herself and to generalize ("Lutyens had a rigorous approach to design; his attention to detail is integral to his architecture"), and to offer basic observations ("Light and shade delineate form and affect perception of volume") that won't enlighten professionals. The book could have benefited not only from tighter editing but also from a map showing the locations of his works, more cross-referencing to the photos on hand, and more information on his structures' current condition. (For example, what harsh post-Colonial fate has befallen the Viceroy's palace in New Delhi?) Nonetheless, Lutyens's new acquaintances and his connoisseurs will find this reference valuable. Both groups will especially appreciate the address lists at the back: There's an official Lutyens fan club, a furniture factory that reproduces his designs from original drawings (www.lutyens-furniture.com, co-owned by his granddaughter Candia Lutyens, who also wrote this book's foreword), and a number of his buildings that are accessible to the public (sadly, not including Marsh Court). Two of them are operated as country hotels, so that tourists can examine up-close just how his Tudor exteriors give way to internal Classical fests, and how his pergolas and their draped blossoms can get along so well. ♦

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About This Buying Guide

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Mifflintown, PA 17059

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Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Hand-built signature lighting: entry lanterns, foyer chandeliers, and sconces from award-winning studio. Period or fine custom styling in forged iron, coppers, and bronzes. Exotic patinations. Fire screens. Forged balusters in traditional and period motifs; collared, drawn, tapered, beveled, incised, and hot split at the anvil and assembled into railings and grilles; specialty finishes and patinas. *Write in No. 2640*

**Architectural
Products
by
Outwater**
*see our full page
full color ad on page 5.*

WRITE IN NO. 5008

Florentine Craftsmen
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Garden ornaments, fountains (freestanding and wall-mounted), statuary, columns & capitals, urns, planters, furniture, and accessories in lead, aluminum, iron, stone, and bronze. Also, weathervanes. Custom work a specialty. Ornamental metal sculpture, furniture, and cast-metal ornament in wrought iron/steel, lead, and aluminum. *Write in No. 4390*

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British designer/manufacturer of classical stonework, using cast, reconstructed limestone resembling Portland stone. Over 500 designs of architectural and landscape elements that weather naturally. Custom-design capabilities. Cast-stone architectural products including railings, columns, gate piers, gazebos, and garden temples. *Write in No. 4020*

Henry Hall Designs
415-863-4868; Fax: 415-863-4858
www.henryhalldesigns.com
San Francisco, CA 94103

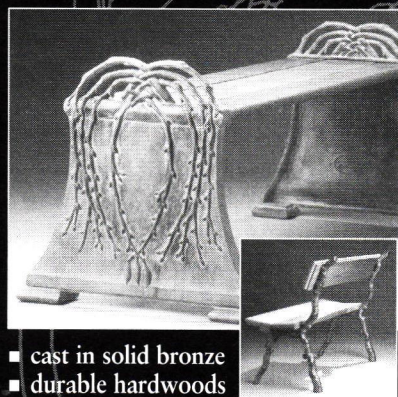
Specializes in fine teak outdoor furniture featured in 3 distinct collections. 'Chelsea Ex-Centrics' collection is inspired by classic English designs and offers a variety of outdoor pieces for residential or commercial projects.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer and manufacturer of lighting, columns and capitals, cornices, railings, fences, newels, planters, finials, benches, street furnishings, and fountains cast in bronze, aluminum, or iron. Restoration and custom work. *Write in No. 1210*

Kansas City Art Statuary, Inc.
888-261-3929; Fax: 816-241-0876
www.kcart.com
Kansas City, MO 64127

GARDEN SITE FURNISHINGS
**New design...
in an old tradition.**



- cast in solid bronze
- durable hardwoods
- indoor/outdoor
- hand finished

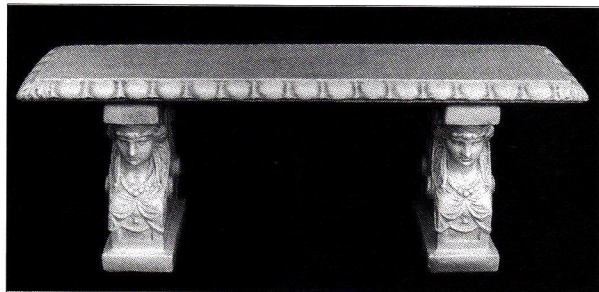
SYLVA DESIGNS

8167 Lueth Rd., Sauk City, WI 53583

608-643-2032
FAX 608-643-3016
sylva@bankpds.com

WRITE IN NO. 711

BUYING GUIDE TO BENCHES & GARDEN FURNITURE



The cast-stone Victorian Bench, #820 in the KANSAS CITY ART STATUARY catalog, is 19 in. tall, 16 in. deep, and 52 in. long.

Manufacturer of high-quality cast-stone garden decor, including planters, fountains, birdbaths, benches, statues, columns, finials, and religious creations.



LANDSCAPEFORMS' Plainwell bench is available in 72- and 96-in. lengths with either a wood or an aluminum seat.

Landscapeforms
800-521-2546; Fax: 616-381-3455
www.landscapeforms.com
Kalamazoo, MI 49001

All-aluminum and wood and aluminum "Plainwell" benches and coordinates.



Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles, antique terra cotta. Natural-stone flooring; quarry tile; limestone. Write in No. 5390



Mandish Research International
321-267-2561; Fax: 321-268-1972
www.mandish.com
Mims, FL 32754

Maker of molds for balustrades and rail starts; over 100 balustrade designs. Custom molds available. Molds for cast-stone columns; 18 in. dia. x up to 12 ft. high. Write in No. 875



North American Stone Company
972-562-9992; Fax: 972-562-0794
www.northamericanstone.com
McKinney, TX 75070

Manufactures custom architectural cast-stone elements. Products include fireplace mantels, columns, balustrades, landscape elements, entry systems, pavers, fountains, planters, urns, caps, benches, tables, exterior and interior elements; residential and commercial work, restoration work. Design assistance available. Write in No. 754



Romancing The Woods, Inc.
845-246-1020; Fax: 845-246-1021
www.rtw-inc.com
Woodstock, NY 12498

Rustic garden and woodland structures (benches, gazebos, pergolas, planters, etc.) made of Eastern red cedar in the romantic tradition of 19th-century English and French estate gardens, and the Great Adirondack camps. Write in No. 5010



ROMANCING THE WOODS' rustic Haddem Eastern red cedar garden bench is available in 5-, 6-, and 7-ft lengths, and in smooth or natural bark seat finishes. Write in No. 5010



Rossato Giovanni, srl/ Vicenza Stone Sculpture
011-39-0444-928499; Fax: 39-0444-928711
www.vicenzastone.com
36100 Vicenza ITALY MVI 002134

Classic statues, fireplaces, consoles, columns, bench-seats, balls, pineapples, balustrades, fountains, vases, more. Hand-carved in Vicenza stone. Columns round, conical, fluted, and twisted-shaft; heights in multiples of 10 ft. Custom and antique mantels in Vicenza stone or marble. Write in No. 6110



Impruneta terra cotta from Italy possesses frost-proof qualities that make it extremely durable. This terra-cotta bench from SEIBERT & RICE measures 39 in. long x 18-1/2 in. high x 12 in. wide, and provides a great spot to sit in a winter garden — once the snow is brushed off! Write in No. 5500

Seibert & Rice, Inc.
973-467-8266; Fax: 973-379-2536
www.seibert-rice.com
Short Hills, NJ 07078

Fine terra-cotta benches, garden seats, tables, and chairs. Handmade in Impruneta, Italy. Frost-proof. Custom capabilities. Write in No. 5500



Stone Forest
505-986-8883; Fax: 505-982-2712
www.stoneforest.com
Santa Fe, NM 87504

Hand-carved granite fountains, garden ornament, and bath and kitchen sinks. In marble and granite. Write in No. 1108



Sylva Designs LLC
608-643-2032; Fax: 608-643-3016
8167 Lueth Road
Sauk City, WI 53583

Firm designs and manufactures garden site furnishings, benches, and fountains in cast bronze, iron, and hardwoods. Custom work available. Write in No. 711



Weather- and insect-resistant ipe was used for the seat of this willow bench from SYLVA DESIGNS. The verdigris bronze sides measure 21 in. high x 22 in. wide at base. Write in No. 711



Thomas Steele
800-241-2505; Fax: 608-831-7623
www.thomas-steele.com
Middleton, WI 53562

Each product line includes a distinct bench style and coordinated bicycle rack and trash receptacle. Wide array of finishes, colors. Site furnishings in steel, recycled plastic, wood, and cast iron.



VERMONT OUTDOOR FURNITURE's classic swinging seat, seen here with a matching pergola, is constructed from durable white cedar.

Vermont Outdoor Furniture
800-588-8834; Fax: 802-476-8834
www.vermontoutdoorfurniture.com
Barre, VT 05641-2502

Full line of white cedar outdoor furniture, including benches, tables, chairs, porch swings, and lounge chairs. Designs evoke English garden furniture. Residential and commercial. Fully guaranteed. Factory-direct shipping.



BUYING GUIDE TO GARDEN & LANDSCAPE PAVING

About This Buying Guide

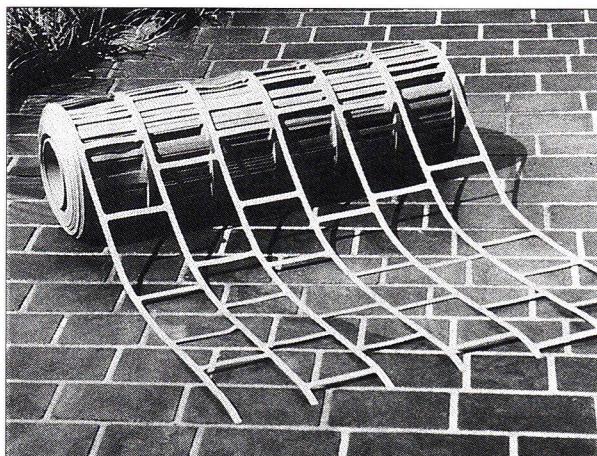
To create this Buying Guide, the Editors contacted Garden & Landscape Paving suppliers from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 22 suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

A&M Victorian Decorations, Inc.
626-575-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufactures many architectural elements in either gypsum or precast concrete: columns, molding, mantels, balustrades, wall caps, pavers, quoins, stair treads, planters, fountains, and gazebos; custom designs and finishes. *Write in No. 7470*

American Slate Co.
800-553-5611; Fax: 925-977-4885
www.americanslate.com
Walnut Creek, CA 94596

Source of a comprehensive range of quarry-direct slate for roofing and flooring-tile applications. Nationwide shipping. New natural slate; slate-color matching for repairs and restoration. *Write in No. 2723*



ARTCRETE's faux-brick stenciled concrete offers the look of brick combined with the strength of concrete.

Artcrete, Inc.
318-379-2000; Fax: 318-379-1000
www.artcrete.com
Natchitoches, LA 71457

Stencil Finished Concrete System creates brick, tile, slate, or stone patterns on concrete, using dry shake color hardener on cast-in-place (new) concrete and polymer-modified cement coatings on existing concrete. Stencilled concrete.

Castaic Brick Mfg. Co.
800-227-8242; Fax: 661-257-1253
www.castaicbrick.com
Castaic, CA 91310

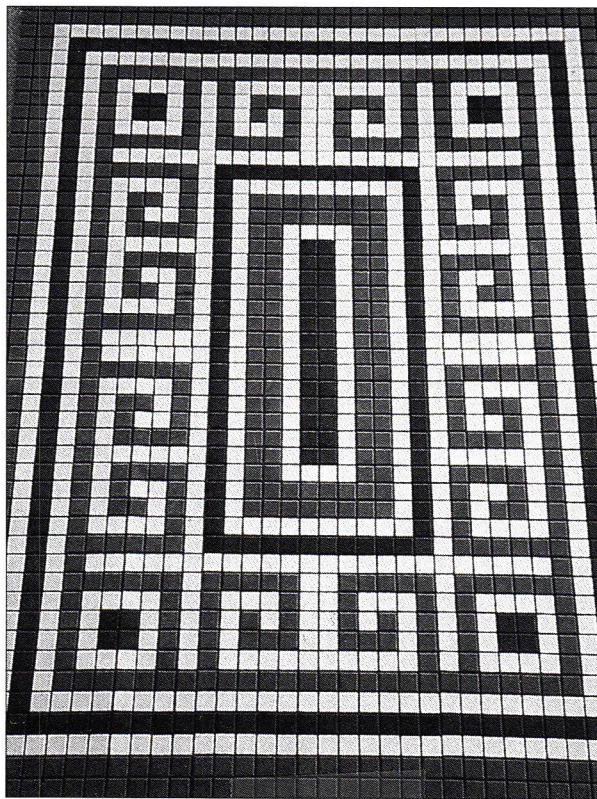
Offers a variety of pavers in 5/8-in., 1-1/8-in., and 2-1/4-in. sizes. Available in large selection of colors, textures, styles, and blends. Also offers real "thin brick" for interior or exterior design. Brochure available upon request. Worldwide distribution.

Champlain Stone, Ltd.
518-623-2902; Fax: 518-623-3088
www.champlainstone.com
Warrensburg, NY 12885

Guillotined and hand-split granite, quartzitic sandstone, and limestone for building veneer, wall stone, flagging, step slabs, and landscape boulders. Natural-stone pavers and flooring. Lintels and hearth pieces. *Write in No. 4270*

Concrete Designs Inc.
800-279-2278; Fax: 520-624-3420
3650 S. Broadmont Dr.
Tucson, AZ 85713

Manufactures over 1600 precast concrete & GFRG items, including moldings, door & window surrounds, balustrades, columns, mantels, site furnishings. Custom work available; standard line of columns; capitals & bases in various colors. Precast concrete and glassfiber-reinforced concrete mantels. Stock and custom. *Write in No. 5190*



This Greek-key-themed design was executed in ceramic tile by DESIGNS IN TILE. Write in No. 250

Designs in Tile
530-926-2629; Fax: 530-926-6467
www.designsintile.com
Mt. Shasta, CA 96067

Custom tile, including Victorian "cut-tile geometrics" and historically styled mosaics — 1" square edge hex and spiral patterns. 3"x6" subway tile and handcrafted faience tile. Victorian mosaic storefront entries. Quarry tile pavers. *Write in No. 250*

Echeguren Slate, Inc.
415-206-9343; Fax: 415-206-9353
www.echeguren.com
San Francisco, CA 94107

Importer and distributor of extensive line of slate, sandstone, and quartzite products; has tiles from 6x6 in. to 24x24 in. Also, flagging, pavers, dimensional slabs, and roofing. Large stock, nationwide shipping. *Write in No. 7220*

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British designer/manufacture of classical stonework, using cast, reconstructed limestone resembling Portland stone. Over 500 designs of architectural and landscape elements that weather naturally. Custom-design capabilities. Cast stone architectural products including railings, columns, gate piers, gazebos, pavers, and garden temples. *Write in No. 4020*

Hilltop Slate, Inc.
518-642-2270; Fax: 518-642-1220
www.hilltopslate.com
Middle Granville, NY 12849

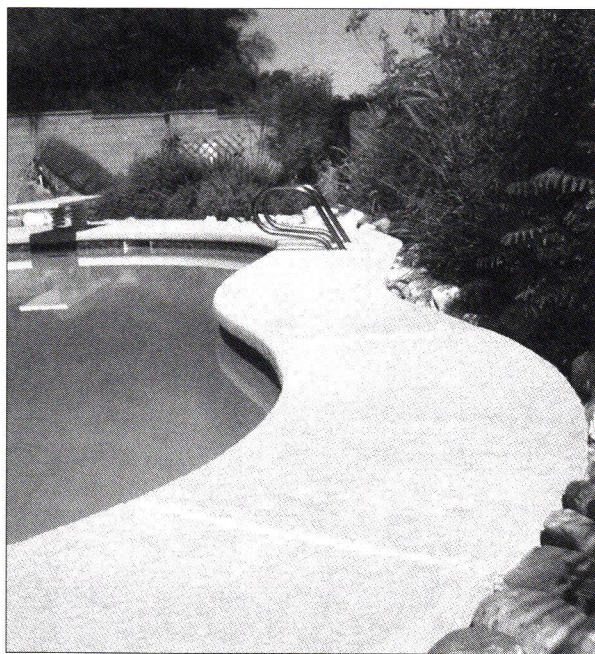
New York-Vermont natural roofing slate and flagstones in all colors, textures, sizes; semi-weathering and unfading shades. Specialists in color matching and roofing slate for restoration. *Write in No. 9950*

London Tile Co.
419-929-1551; Fax: 419-929-1552
www.londontile.com
New London, OH 44851

Manufacturer of distinctive, handmade tiles for any residential or commercial application. Also, custom tile work. Wall, floor, fireplace, and countertop, exterior-paving, and non-skid tile. *Write in No. 500*

Mandish Research International
321-267-2561; Fax: 321-268-1972
www.mandish.com
Mims, FL 32754

Maker of molds for balustrades and rail starts; over 100 balustrade designs. Custom molds available. Molds for cast-stone columns; 18 in. dia. x up to 12 ft. high; molds for cast pavers. *Write in No. 875*



The Systex system from MORTEX is a polymer deck-surfacing system which is ideal for renovating old or damaged concrete. Write in No. 3010

Mortex Mfg. Co.
800-338-3225; Fax: 520-293-8884
www.mortex.com
Tucson, AZ 85705

Textured, decorative, cementitious materials for new or existing concrete; 22 colors; also, PVC drainage and control joints; cantilever deck forms and Tac-It (to add perimeter lighting to any cantilevered edge that has cove strip). "Systex" polymer concrete deck system for concrete renovation. *Write in No. 3010*

North American Stone Company
972-562-9992; Fax: 972-562-0794
www.northamericanstone.com
McKinney, TX 75070

Manufactures custom architectural cast-stone elements. Products include fireplace mantels, columns, balustrades, landscape elements, entry systems, pavers, fountains, planters, urns, caps, benches, tables, exterior and interior elements; residential and commercial work, restoration work. Design assistance available. *Write in No. 754*

Pave Tech, Inc.
800-728-3832; Fax: 952-226-6406
www.pavetech.com
Prior Lake, MN 55372

Manufactures Pave Edge paver-restraining system. Also, distributor of chemical sealers, cleaners, masonry adhesives, installation tools, & 'Enviropave' structural pavers. North American distributor for PROBST Equipment. *Write in No. 3660*

BUYING GUIDE TO SCULPTURE & GARDEN ORNAMENT

Architectural Sculpture & Restorations, Ltd.
212-431-5873; Fax: 212-334-4230
www.architecturalplaster.com
New York, NY 10012

This shop specializes in casting architectural elements in plaster; custom work available. Also, cast-plaster sculpture. Cornice moldings, columns & capitals, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, brackets & corbels & statuary in plaster, FGR95, Quickcast, & Gardencast. *Write in No. 4590*

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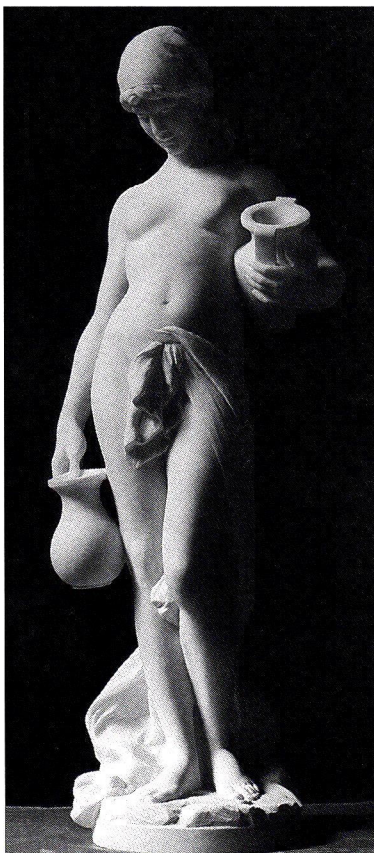


"At the Well" is available from BRASS BARON in two sizes: 43 in. or 52 in. tall. The piece is produced in brass using the lost-wax method. Write in No. 200

Brass Baron
800-536-0987; Fax: 800-536-0988
www.brassbaron.com
San Diego, CA 92121

Solid-brass garden fountains and statuary, individually hand-cast by the lost-wax method; verdigris- or bronze-patina finishes. *Write in No. 200*

◆ ◆ ◆



Custom hand-carved sculpture in the classical spirit, using marble and limestone, is a specialty of DMS STUDIOS. Write in No. 9100

DMS Studios
718-937-5648; Fax: 718-937-2609
www.dms-studios.com
Long Island City, NY 11101

Historically accurate, hand-carved marble and limestone fireplace mantels and other architectural and landscape ornament, including statuary and fountains. Also specialize in one-of-a-kind and custom projects that require high levels of artistic skill and experience. *Write in No. 9100*

◆ ◆ ◆

Decorators Resource
800-881-8090; Fax: 407-328-7010
www.decoratorsresource.com
Sanford, FL 32773

Garden statuary and fountains, museum-quality limited editions, high-quality reproductions; styles include a line of limited-edition sculpture and reproduction statues. Largest bronze foundry in the Southeast. Also, planters, fountains, and benches.

◆ ◆ ◆

Dreams to Reality Studios
610-313-1821; Fax: 610-676-0842
www.icdc.com/~dtr
Norristown, PA 19401

Commissioned sculpture, enlarging services, and molding and casting of ornamental plaster. Work in fiberglass, GFRC, stone, bronze, and resins. Also, fountains.

◆ ◆ ◆

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Hand-built signature lighting: entry lanterns, foyer chandeliers, and sconces from award-winning studio. Period or fine custom styling in forged iron, coppers, and bronzes. Exotic patinations. Fire screens. Forged balusters in traditional and period motifs; collared, drawn, tapered, beveled, incised, and hot split at the anvil and assembled into railings and grilles; specialty finishes and patinas. *Write in No. 2640*

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Florentine Craftsmen
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Garden ornaments, fountains (freestanding and wall-mounted), statuary, columns & capitals, urns, planters, furniture, and accessories in lead, aluminum, iron, stone, and bronze. Also, weathervanes. Custom work a specialty. Ornamental metal sculpture, furniture, and cast-metal ornament in wrought iron/steel, lead, and aluminum. *Write in No. 4390*

◆ ◆ ◆

Gerald Siciliano/Studio Design Associates
718-636-4561; Fax: Same as phone
www.concentric.net/~gsstudio
Brooklyn, NY 11215

Custom and commissioned sculpture in classical and modern styles meticulously crafted in the highest quality materials. Durable and elegant pedestal, wall-mounted, garden, and plaza sculpture on time and within budget. *Write in No. 187*

◆ ◆ ◆

Great Lakes Art Studio
773-622-2638; Fax: 773-622-2690
www.greatlakesartstudio.com
Chicago, IL 60639

Landscape, architectural, and interior metalwork in contemporary and historical motifs; custom railings, gates, sculpture, and furniture in bronze, steel, aluminum, iron, and all architectural metals. Casting, patination, and more. Wood, lead, and metals. Also, planters, fountains, and benches. Metals include wrought iron/steel, aluminum, bronze, brass, copper, & cast-iron.

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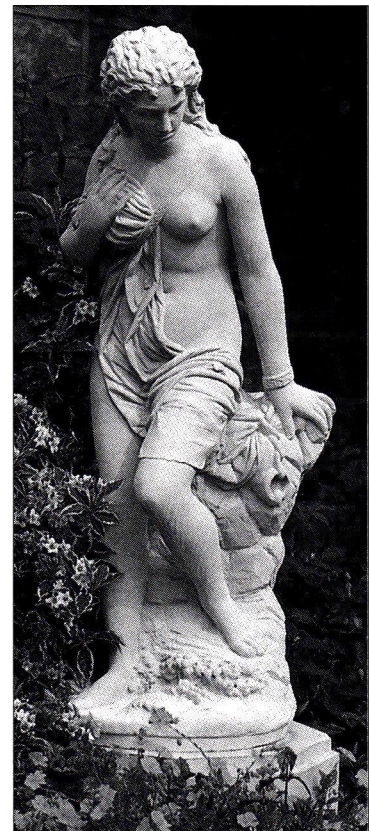
Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British designer/manufacturer of classical stonework, using cast, reconstructed limestone resembling Portland stone. Over 500 designs of architectural and landscape elements that weather naturally. Custom-design capabilities. Cast stone architectural products including railings, columns, gate piers, gazebos, and garden temples. *Write in No. 4020*

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Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer and manufacturer of lighting, columns and capitals, cornices, railings, fences, newels, planters, finials, street furnishings, and fountains cast in bronze, aluminum, or iron.

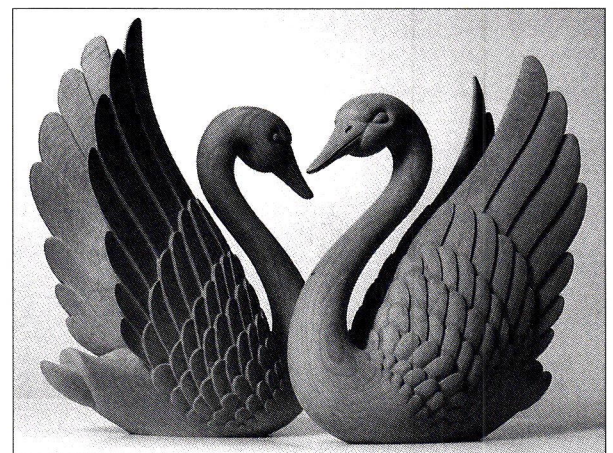


HADDONSTONE's "Andromeda" is designed after a 19th-century Italian white-marble original. The work stands 40-3/4 in. tall with a base width of 13-1/2 in. Write in No. 4020

Restoration and custom work. Gas lighting projects and large-scale restoration projects. *Write in No. 1210*

◆ ◆ ◆

Klitsas, Dimitrios - Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036



DIMITRIOS KLITSAS sculpted these twin swans as supports for an Art Deco vanity. Write in No. 7380

Custom carving of wood architectural elements, both interior and exterior, including furniture (all periods), fireplace mantels, stairs, chandeliers, moldings, and other specialty carvings. Wood capitals. *Write in No. 7380*

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Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles, antique terra cotta. Natural-stone flooring; quarry tile; limestone. *Write in No. 5390*

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Lisa Kaslow, Inc.
410-276-3810; Fax: 410-276-8330
www.kaslowpublicart.com
Hunt Valley, MD 21030

Environmental art in architecture with seating, gateways, pavilions, and pergolas all custom-designed and -fabricated to reflect the identity and interests of the client. Also, benches. Work in wrought/fabricated metal.

◆ ◆ ◆

Manuel Palos Sculpture
415-822-8034; Fax: 415-822-9280
1330 Donner Ave.
San Francisco, CA 94124

Full-service sculptural studio: Carving, moldmaking, and casting expertise. Commissions for classic and figurative

BUYING GUIDE TO SCULPTURE & GARDEN ORNAMENT



This striking nesting stork, which stands 54 in. tall, was modeled in clay and cast in bronze by MANUEL PALOS. Write in No. 2759

stone carving in marble, granite, and limestone. Sculpture in bronze, stone, gypsum cement, plaster, and FRP. *Write in No. 2759*

◆ ◆ ◆
Max Greiner, Jr. Designs
800-637-9651; Fax: 830-895-1111
www.maxgreinerart.com
Kerrville, TX 78029

Cast-bronze sculpture in sizes from miniature to monumental; subjects include Christian themes, wildlife, and figurative and portrait sculpture. Also planters, fountains, sculpture gardens/environments.

◆ ◆ ◆
Mitchell Sculpture
303-795-7570; Fax: 303-730-8995
www.theedge.com/hardart
Littleton, CO 80123

Colorful, durable sculpture; custom creations fabricated in aluminum with a powder-coat finish. Large-scale interior and exterior sculpture and murals; please see web site for many colorful examples.



MONSEES SCULPTURE's "The Soloist" is a bronze cast in an edition of 25. The piece stands 18-1/4 in. tall and is 5-1/2 x 5-1/2 in. at its base.

◆ ◆ ◆
Monsees Sculpture
718-661-3113; No fax
6-24 160th St.
Flushing, NY 11357

Designs realistic, limited-edition sculpture cast in bronze; each piece is signed and numbered.

◆ ◆ ◆
Normandy Imports, Ltd.
803-328-9232; Fax: Same as phone
www.normandyimports.com
Rock Hill, SC 29730

Period and reproduction garden works from France including fountains, stone basins and troughs, antique pumps, benches, gates, sculpture, antique architectural elements.

More than one dozen fountains, 19th-century animal and human sculpture, 18th-century "pot au fleurs" stone flower urns are among a growing inventory of reproduction French works. U.S. distributor of traditional "Caisses a Oranger" planter boxes used by the city of Paris, the Chateau and Gardens of Versailles, and other great properties throughout France. *Write in No. 568*

◆ ◆ ◆
Robb Sculpture Studios
303-431-4758; Fax: 303-425-8802
www.kevinrobb.com
Wheat Ridge, CO 80033

Kevin Robb creates individual contemporary sculptures in stainless steel or bronze for intimate environments or large-scale public arenas.



A huge variety of classically-inspired sculpture in Vicenza stone, a whitish limestone, is available from ROSSATO GIOVANNI. Write in No. 6110

Rossato Giovanni, srl/ Vicenza Stone Sculpture
011-39-0444-928499; Fax: 39-0444-928711
www.vicenzastone.com
36100 Vicenza ITALY

Classic statues, fireplaces, consoles, columns, bench-seats, balls, pineapples, balustrades, fountains, vases, more. Hand-carved in Vicenza stone. Columns round, conical, fluted, and twisted-shaft; heights in multiples of 10 ft. Custom and antique mantels in Vicenza stone or marble. *Write in No. 6110*

◆ ◆ ◆
Select Art
214-521-6833; Fax: 214-521-6344
4040 Avondale Ave., #102
Dallas, TX 75219

Custom outdoor sculpture in stone, metal, wood, or ceramic, abstract or traditional. Also, educational art.

◆ ◆ ◆
Stone Forest
505-986-8883; Fax: 505-982-2712
www.stoneforest.com
Santa Fe, NM 87504

Hand-carved granite fountains, garden ornament, and bath and kitchen sinks. In marble and granite. *Write in No. 1108*

◆ ◆ ◆
Stone Images Gallery
604-984-8574; Fax: 604-984-8578
www.binkleysculpture.com
North Vancouver, BC, CANADA V7L 1C1

Artist carves original stone sculptures for private and corporate collections. Sculpture types include: classical, contemporary, animals, or functional. In carved natural stone.

◆ ◆ ◆
Richard Stravitz, Sculptor
804-353-0615; Fax: 804-353-0625
2422 Grove Avenue
Richmond, VA 23220

Sculptor creates realistic cast bronzes of athletes, dancers, historical figures and the surrealistic with an accent on motion. Commissions welcomed.

Sylva Designs LLC
608-643-2032; Fax: 608-643-3016
8167 Lueth Road
Sauk City, WI 53583

Firm designs and manufactures garden site furnishings, benches, and fountains in cast bronze, iron, and hardwoods. Custom work available. *Write in No. 711*



Hand-carved fountains, water features, and garden statuary, such as this limestone dolphin, are specialties of TEXAS CARVED STONE. Write in No. 1055

Texas Carved Stone, L.P.
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www.wildheartsculpturestudios.com
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Detailed, realistic bronze or resin casting, sculpture or reliefs, created by award-winning artist for public or private display. Collector references available. Fountains, also.

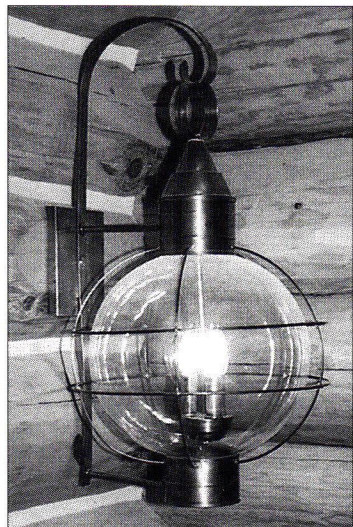
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full color ad on page 5.*

WRITE IN NO. 5008

BUYING GUIDE TO LANTERNS & EXTERIOR LIGHTING

Copper House
800-281-9798; Fax: 603-736-4921
www.thecopperhouse.com
Epsom, NH 03234

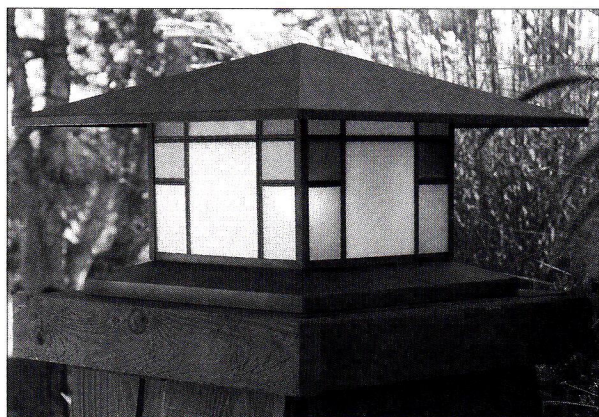
Hand-crafted copper and brass lighting, standard and custom, for interior and exterior. Also, weathervanes made of copper; finials custom-made to spec. All products made using only solid copper and brass, no plated metal. Lanterns, sconces, chandeliers, ceiling fixtures, custom fixtures, post lights; styles include Arts & Crafts, Victorian, and Early American. Catalog \$4. *Call for more information*



This JOSIAH R. COPPERSMYTHE onion globe looks at home outside this log cabin. This model is #9601B in their catalog and measures 14-1/2 in. wide, 26 in. high, and 15 in. deep. Call for more information

Coppersmythe, Josiah R.
508-869-2769; Fax: 508-869-0233
www.jrcoppersmythe.com
Boylston, MA 01505

Hand-crafted reproduction Colonial sconces, chandeliers, and hanging and wall-mount lanterns in copper, brass, pewter, tin, and wood. Porch lighting, wall-mounted, and post-mounted. Colonial, nautical, Arts & Crafts, and other styles. *Call for more information*



CUSTOMLIGHTSTYLES.COM's Bungalow-style pilaster lantern is fabricated from solid brass/copper and is available in 15 finishes and 12 glazing options. Call for more information

Customlightstyles.com
707-547-9909; Fax: 707-538-5543
www.customlightstyles.com
Santa Rosa, CA 95409

Manufacturer of hand-crafted interior, exterior, & landscape lighting. Chandeliers, sconces, lanterns. Made of iron, brass, & copper. 70 painted colors, 12 natural finishes available. Rapid turnaround. Custom requests invited. Wall-mounted, post-mounted, electrically lit lighting; wide variety of styles. *Call for more information*



This attractive wall lantern, #1817 BB2 from DAHLHAUS LIGHTING, is 30 in. high and 20 in. deep. Write in No. 2767

Dahlhaus Lighting Inc.
718-599-5413; Fax: Same as phone
www.dahlhaus-lighting.com
Brooklyn, NY 11211

Specializes in vintage lighting for residential, commercial, and civic sites. Collection includes many street lamps and lanterns, as well as bollards, fountains, ornaments, and mailbox designs from Europe's cities, towns, estates. Porch, wall- & post-mounted, electric, landscape, & garden lighting & light bollards in Turn-of-the-Century & vintage European styles. *Write in No. 2767*

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
140 Bright Meadow Lane
Chestertown, MD 21620

Hand-crafted custom lighting fixtures to complement a stock line of Colonial based wall sconces, chandeliers, and exterior/interior lanterns. Oxidized tin, copper, brass, and lead coat copper in verdigris to "old iron." Other finishes from faux rust to gilding to serpentine marble. Hanging, wall- & post-mounted electric lighting styles from Colonial to turn-of-the-century and almost anything custom. *Write in No. 809*

Dutch Products & Supply Co.
215-493-4873; Fax: Same as phone
166 Lincoln Avenue
Yardley, PA 19067

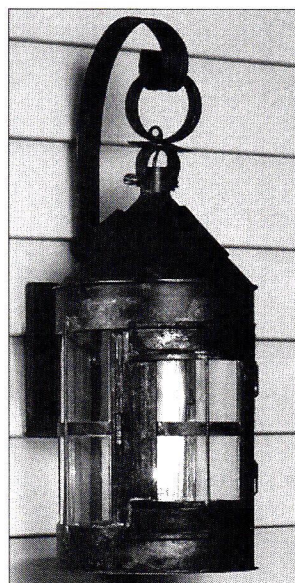
Genuine Delft tiles for fireplace or kitchen backsplash; in Delft blue, multicolor, plain, or crackle glaze finish. *Write in No. 3140*

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www.escortlighting.com
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www.faubourglighting.com
Hazlehurst, MS 39083

Hand-crafted copper gas and electric lighting designed and fabricated. Exterior and interior historical designs. CSA, AGA certified. Custom designs a specialty. *Write in No. 424*



This nautical-style fixture from THE FEDERALIST is made in heavy-gauge copper, coated with lead. Write in No. 2833

Federalist, The
203-625-4727; Fax: 203-629-8775
369 Greenwich Ave.
Greenwich, CT 06830

Wide range of furniture and interior/exterior lighting; specialist in handmade reproductions of 18th- and early 19th-century originals. Porch, wall- & post-mounted, & electric lighting in Colonial style. *Write in No. 2833*

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www.iceforge.com
Chester, NY 10918

Hand-built signature lighting: entry lanterns, foyer chandeliers, and sconces from award-winning studio. Period or fine custom styling in forged iron, coppers, and bronzes. Exotic patinations. Fire screens. Forged balusters in traditional and period motifs; collared, drawn, tapered, beveled, incised, and hot split at the anvil and assembled into railings and grilles; specialty finishes and patinas. *Write in No. 2640*

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1756 Blalock Dr.
Houston, TX 77080

Gas-burning and electric lighting. Post-mounted lighting, electrically lit lanterns, gas-burning lanterns, landscape lighting; styles include Colonial, Victorian, Turn of the Century. *Write in No. 3116*



This relief-ornamented pine outdoor sconce is #MOD4700 in the HAMMERTON catalog.

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www.hammerton.com
Salt Lake City, UT 84119

High-end steel lighting fixtures and furniture; "Mountain Moose Rustic Collection," "Craftsman Collection," (Arts & Crafts) and the "Chateau Collection," (French Country). Porch lighting, wall-mounted, and post-mounted.



Hand-forged items like this classic wall lantern are a specialty of HANDELMAN STUDIOS. Write in No. 483

Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

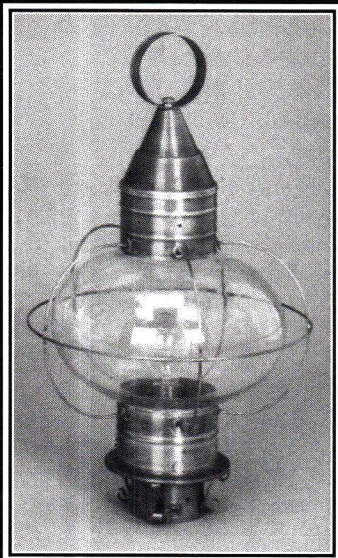
Traditional hand-crafted iron and brass lighting: outdoor lanterns, chandeliers, wall sconces, table and floor lamps, flush mounts. Custom designs, sizing, hand-applied finishes. Also, firescreens, entry gates, furniture, hardware. Porch lighting, wall-mounted, post-mounted, landscape lighting, garden lighting, HID lighting. Styles from Colonial to early-20th century. *Write in No. 483*

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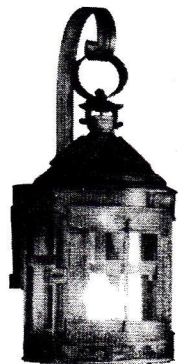
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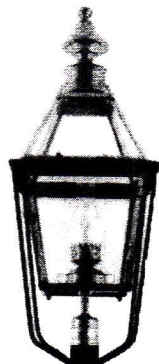
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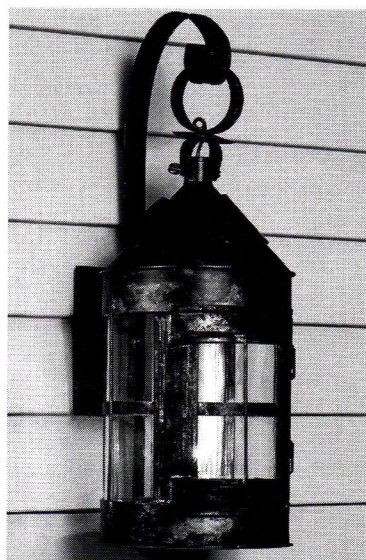
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Cast in aluminum and patinated to match the look of weathered bronze, this ornate fixture from **HISTORICAL ARTS & CASTING** adorns a Florida estate. Write in No. 1210

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www.historicalarts.com
West Jordan, UT 84088

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This **TULA** hanging lantern is one of 30 lantern styles available from **HUTTON METALCRAFTS**. Write in No. 2853

Hutton Metalcrafts
888-479-1748; Fax: 570-646-7778
www.copperlamps.com
Pocono Pines, PA 18350

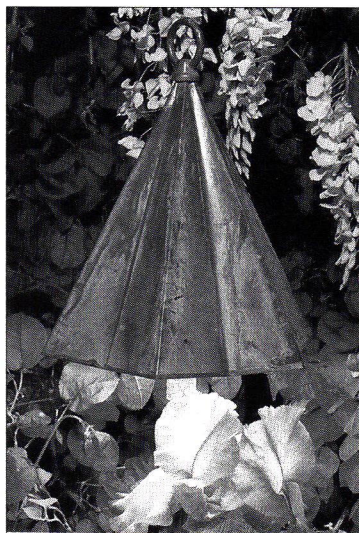
Handmade solid copper and brass lanterns for outdoors and indoors. Early American designs as well as hand-cut silhouette fixtures. UL-listed. Post-mounted, wall-mounted, garden lighting; electrically-lit. Write in No. 2853

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www.johnsonartstudio.com
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32241 Avenida Los Amigos
San Juan Capistrano, CA 92675

Landscape and garden lighting; many Arts & Crafts-style fixtures. Write in No. 198



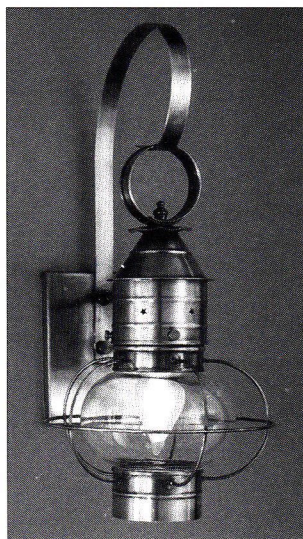
LAGUNA LIGHT-CRAFT offers a range of exterior fixtures including the hand-crafted **Donato**, a solid-copper 12-volt landscape light, shown here. Write in No. 198

Michael Ashford, Evergreen Studios
360-352-0694; Fax: Same as phone
www.evergreenstudios.com
Olympia, WA 98512

Builds hammered copper lanterns, exterior lighting, interior lighting; in the Arts & Crafts style; specialize in custom designs. Porch lighting, wall-mounted, post-mounted.

New York Gas Lighting Co.
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195 Bowery
New York, NY 10002

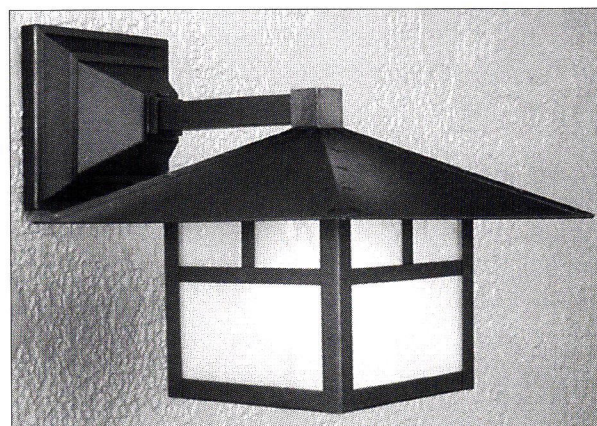
Solid-brass, bronze, and crystal chandeliers, lanterns, sconces, table and floor lamps. Exterior lighting available in gas-burning applications. Porch, wall- & post-mounted, electric, landscape, & garden lighting in Colonial, Victorian, Turn-of-the-Century, Art Deco/Moderne, and Spanish/Mediterranean styles. Write in No. 5380



This beautifully constructed reproduction onion lantern is from **NEWSTAMP LIGHTING**, and is available in several finishes and sizes. Write in No. 800

Newstamp Lighting Co.
508-238-7071; Fax: 508-230-8312
www.newstamp-lighting.com
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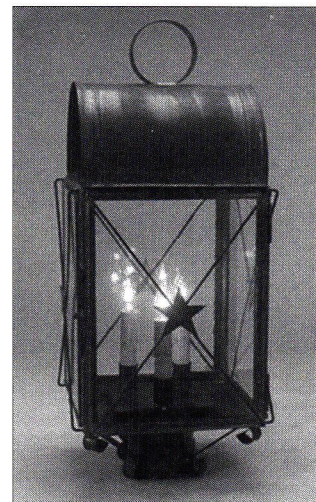
Custom indoor and outdoor lighting fixtures in all styles in copper, brass, and terne metal. All energy sources, including gas. Catalog available for Colonial-style fixtures and lanterns; restoration and reproduction. Porch, wall- & post-mounted, electric, landscape, & garden lighting in Colonial & custom styles. Write in No. 800



OLD CALIFORNIA's Hillcrest Avenue series of lanterns includes #8-44, a Craftsman-inspired fixture, shown here with a bronze finish and frosted glass. Write in No. 8068

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www.oldemilllighting.com
Lancaster, PA 17602

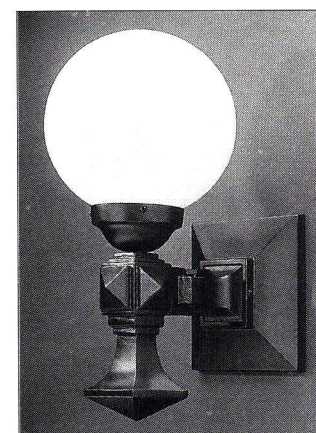
Hand-crafted, Early American, country, and primitive lighting fixtures for the residential and commercial client. Reproduction chandeliers, foyer and hall lights, outdoor post and wall lamps, sconces. Aged tin, brass, and copper. Write in No. 2664



This historic copper **Deerfield** reproduction lantern was fabricated by **PERIOD LIGHTING FIXTURES**. Write in No. 301

Period Lighting Fixtures, Inc.
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www.periodlighting.com
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REJUVENATION LAMP & FIXTURE'S cast-iron wall bracket, "Portland," is a reproduction of a popular early-20th-century fixture. Well suited for entries, it's shown here in black enamel with shade #3020P-10.

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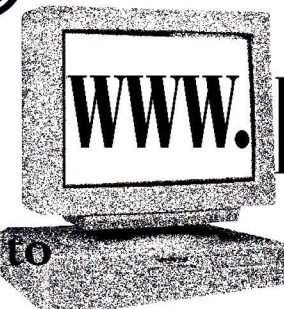
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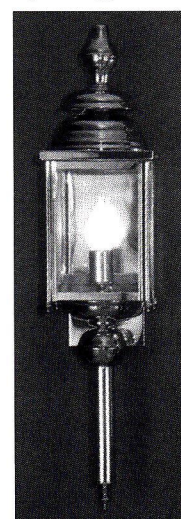
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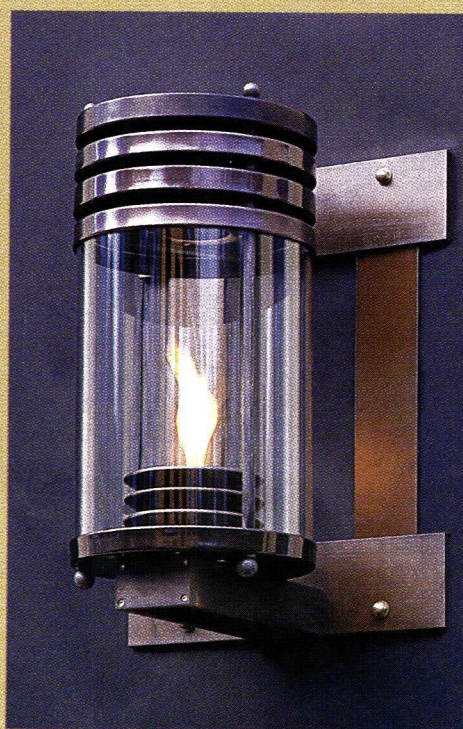
Custom manufacturer of commercial and high-end residential and decorative street lighting. Specialist in Victorian-style copper lanterns in incandescent, HID, and gas-power.



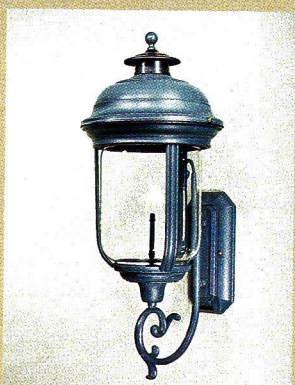
WARD INDUSTRIES' solid-copper coach light, #29-06 in their catalog, is available in this buffed finish or a choice of five others.

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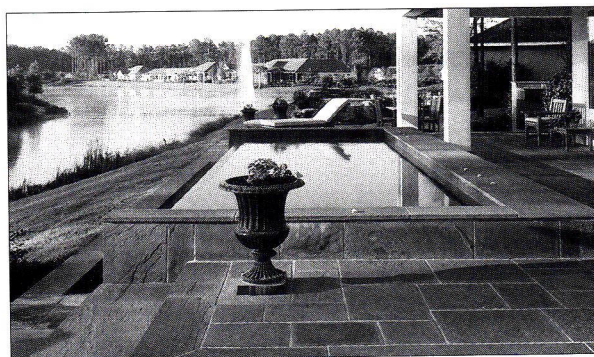
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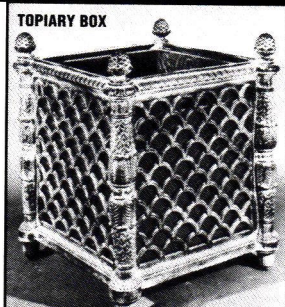
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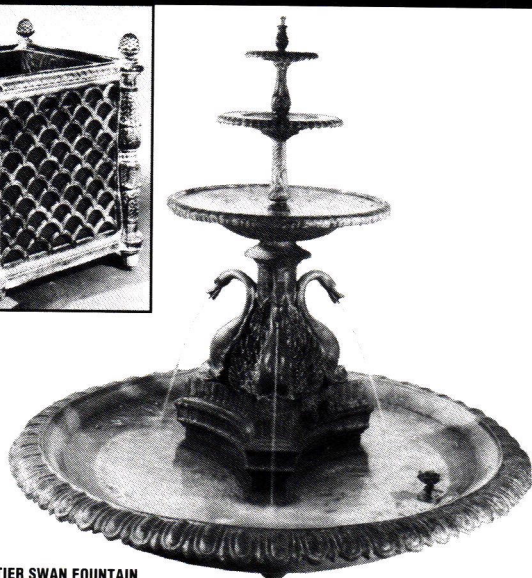
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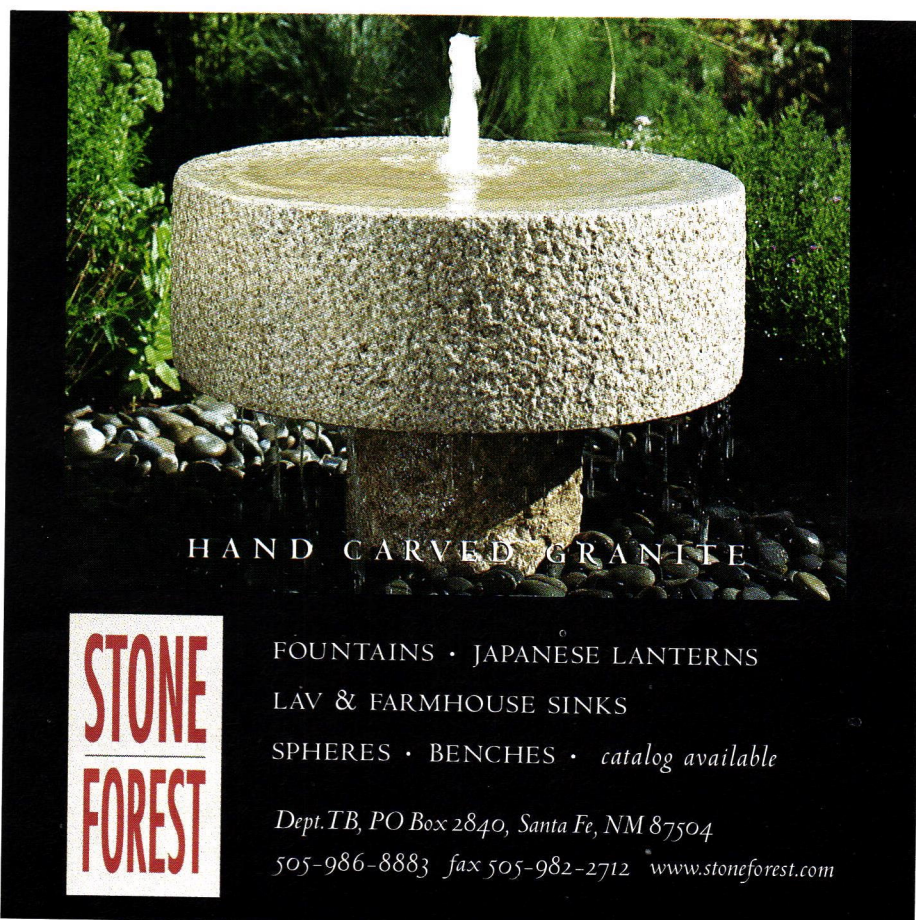
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BUYING GUIDE TO Gazebos, Outbuildings, Arbors & Pergolas

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Gazebos, Outbuildings, Arbors & Pergolas from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 31 suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

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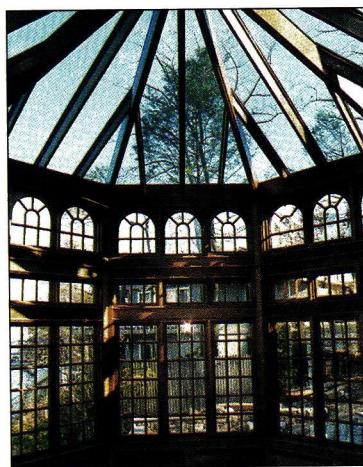
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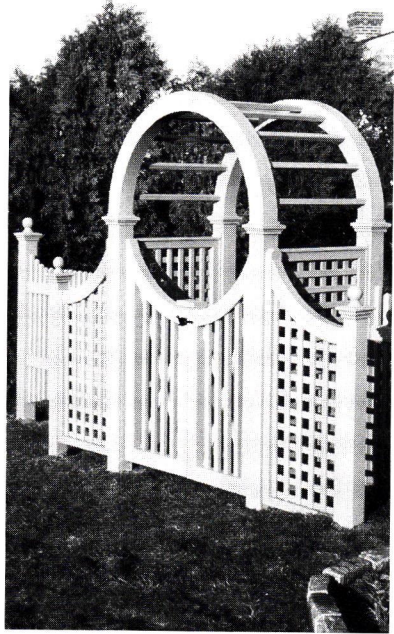
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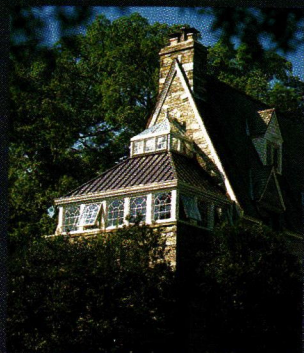
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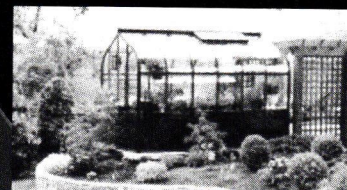
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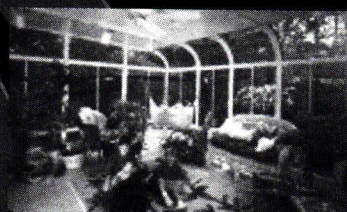
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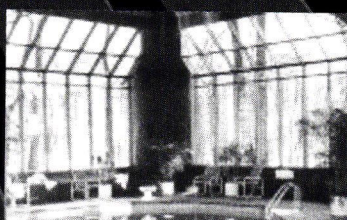
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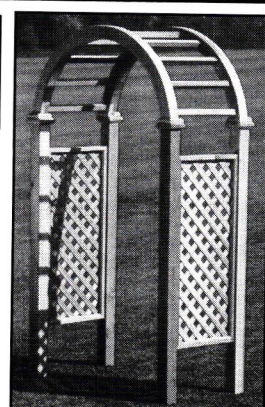
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WRITE IN NO. 7160

MODERN CLAY AND CONCRETE TILE ROOFS: DEFYING EXPECTATIONS

In Europe, Asia, and other parts of the world, tile roofs have been used successfully for hundreds and even thousands of years. Because of their durability, they can be used in virtually any climate, given proper planning, design, and installation. Furthermore, with the development of modern concrete and clay roof tiles, a great variety of styles and colors are now available, allowing today's architects and builders to create looks that are contemporary, traditional, or entirely unique.

by Carolyn Kuehn

Because of their durability, tile roofs can be used in virtually any climate, given proper planning, design, and installation. In fact, in Europe, Asia, and other parts of the world, tile roofs have been used successfully for centuries, even thousands of years in some regions. Modern concrete and clay roof tiles are also available in a variety of styles and colors, allowing today's architects and builders to create looks that are contemporary, traditional, or entirely unique.

Especially in the United States, misconceptions about tile roofs abound — most commonly, that they are red and round and only suitable for hot, sunny climates. But, concrete and clay tiles adorn the roofs of contemporary and historic structures worldwide, from Norway to Australia to Japan. Long valued for their beauty and durability, tile roofs are also cost-effective, low maintenance, and environmentally friendly alternatives to other roofing materials. And, through modern production and color-processing techniques, concrete and clay tile manufacturers have expanded the range of styles and applications so that architects and builders can create a virtually limitless array of looks for both new and existing residences.

Tile roofs come in two basic varieties: clay and concrete. Although some key differences exist between clay and concrete roofs, many of their attributes are similar. Obviously, their composition and manufacture differ; their color processes and prices also vary. But overall, the selection of one or the other, in many cases, depends on what kind of look the homeowner and designer desire.

Historical Overview

Scholars believe that clay tile roofs originated around 10,000 B.C.E. in China, with later independent development in the Middle East. Ancient Egyptians, Greeks, and Romans also used clay tiles for their roofs. Eventually, clay tile roofs spread throughout Europe and Asia and, in the last few centuries, to the coasts of the United States. The Dutch first imported, then made clay tiles for roofs on the East Coast, while Spanish missionaries introduced clay tile roofs to West Coast communities. Early Americans valued clay tiles mainly because of their resistance to fire, a tremendous concern at that time in populous cities such as Boston. Traditionally hand-crafted by artisans or molded on the thigh or a log, clay roof tile manufacturing became automated around 1870. Clay tiles are still popular throughout the world. According to some industry experts, 50% of residences in Japan have clay tile roofs.

The first concrete tile roof debuted on a German farm in the early 1800s, and by 1900 concrete tile roofs could be found throughout Europe. The early 1920s saw the development of the first power-driven concrete roof tile manufacturing machine. Around the same time, concrete roof tile plants also began appearing in the United States. Previously, concrete roof tiles were made by hand



A clay tile roof in a Provencal style and Black Mist color enhances the beauty of this distinctive brick home with twisted chimneys.

or by hand-operated machines. Numerous technical advances in manufacturing have since streamlined the production process, making concrete tile the most used roofing material in the world today. In fact, some studies estimate that more than 90% of European homes have concrete tile roofs.

Manufacturing Process

To produce clay roof tiles, moist clay is extruded, shaped using machines or molds, and fired in kilns at temperatures of 2000° F or higher. Such high heat creates tiles with extreme strength and durability and low porosity. Concrete roof tiles also are composed of natural materials — sand, cement, and iron oxide pigments (for color). Manufacturers extrude this mixture under high pressure and cure it in a curing chamber. This process creates concrete tiles that — like clay tiles — are strong and dense.

Jim Wheeler, Vice President of Jim Poss Roofing in Santa Rosa Beach, Fla., a company that has been installing concrete and clay tile roofs for 40 years, believes that tile's durability and long history are its biggest advantages over other roofing products. According to Wheeler, "In America, there are so many different types of roofing systems coming out every year, but tile is a permanent roof. It's stood the test of time."

Styles of Roof Tile

Aside from streamlining production, modern innovations have allowed manufacturers to develop new styles (or "profiles") for both clay and concrete roof tiles that have expanded their architectural range to include contemporary as well as traditional Mediterranean designs. In fact, tile's versatility is one reason that many of today's homeowners and architects prefer it as their roofing material.

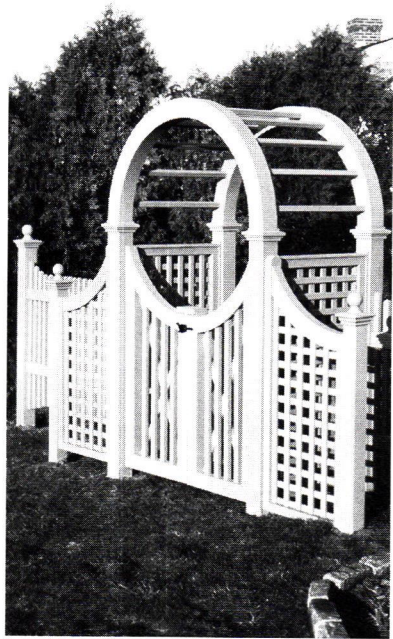
Simply put, apart from being made of clay or

concrete, modern roof tiles can be flat or round, interlocking or overlapping, consisting of two pieces or one. Most people are familiar with traditional round, red tiles, often called Mission or Barrel tiles, that create rolling or rippled patterns on the roofs of many buildings in the Southern and Western United States. These two-piece, pan and cover, overlapping tiles are still very popular in many regions. For example, Wheeler is currently installing Terra Cotta Red, two-piece Mission Barrel clay tiles (manufactured by MCA Clay Tile) on a series of custom luxury homes in Santa Rosa Beach. Tile was a natural choice for the project's architects because it provided the best match with the Tuscan style of homes being constructed.

Other common round styles (also known as "pan-tiles") include Roman, Greek, and Spanish or "S" tiles. Flat or "shingle" tiles also come in several varieties, such as English or French. These classifications can be confusing, however, because a single tile style or shape may have a different name depending on the manufacturer, geographic region, or country.

Although many architects and builders still prefer Mission tiles, flat tiles are rapidly increasing in popularity throughout North America as homeowners seek to replicate the look of historic slate or wood shake roofs. In fact, according to Fred Woodlock, Sales Manager at Unicrete, a Canadian concrete roof tile manufacturer whose main market is Alberta, "Probably 50% to 60% of our sales are now in the flat, slate look versus the traditional look. That's something that's only happened in the last couple of years. It's becoming more and more popular. People just like the flat look and, many times, in the darker colors — grays, blacks, and browns." Wheeler agrees. He's using a flat tile —

continued on page 130



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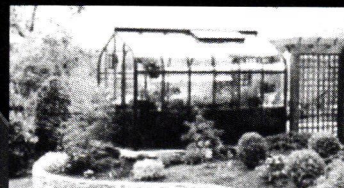
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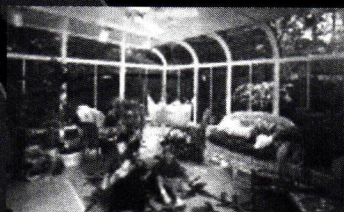
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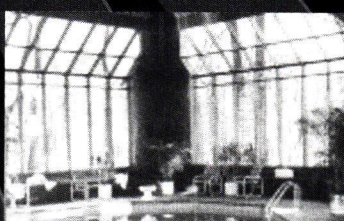
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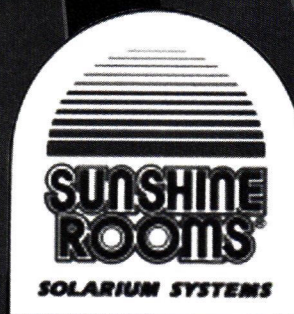
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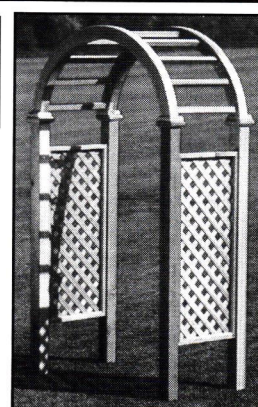
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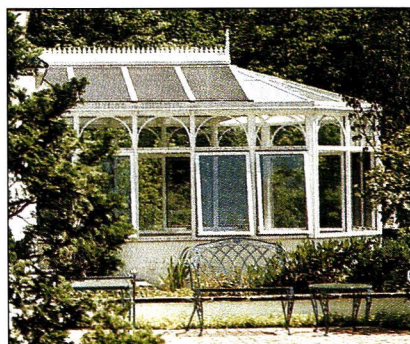
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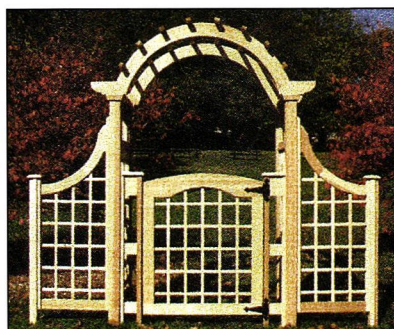
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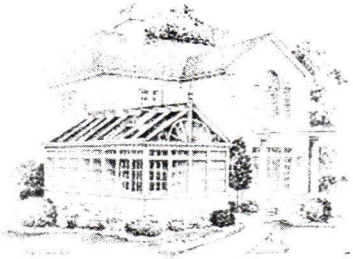
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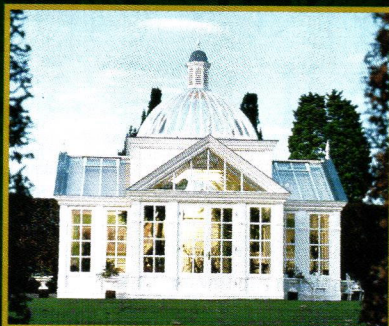
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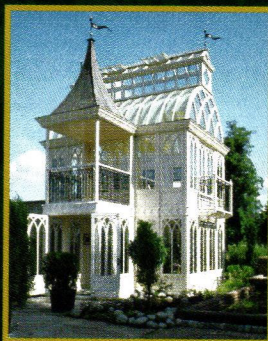
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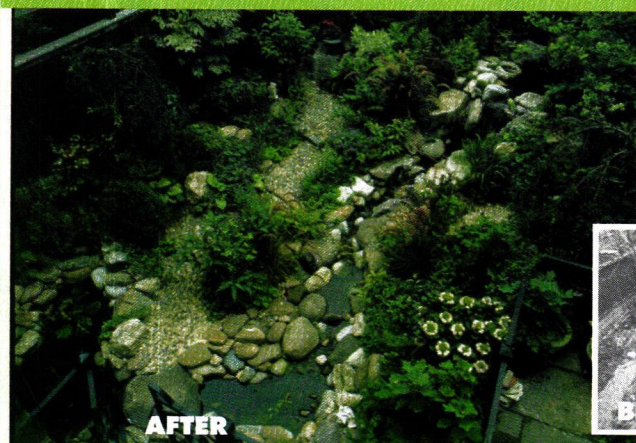


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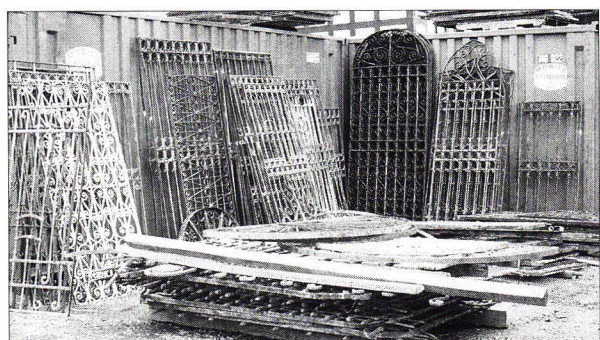
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About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of various Garden & Landscape Specialties from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 65 suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



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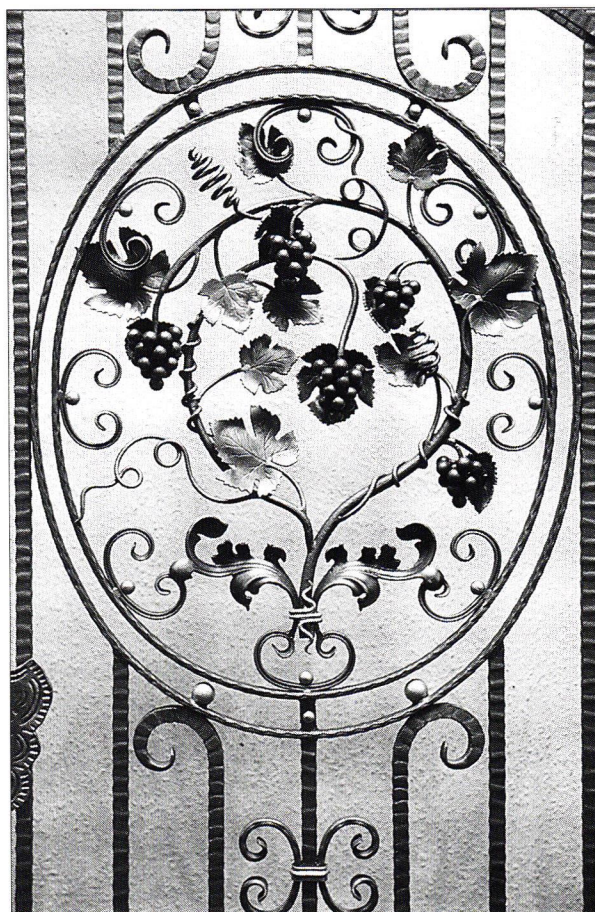
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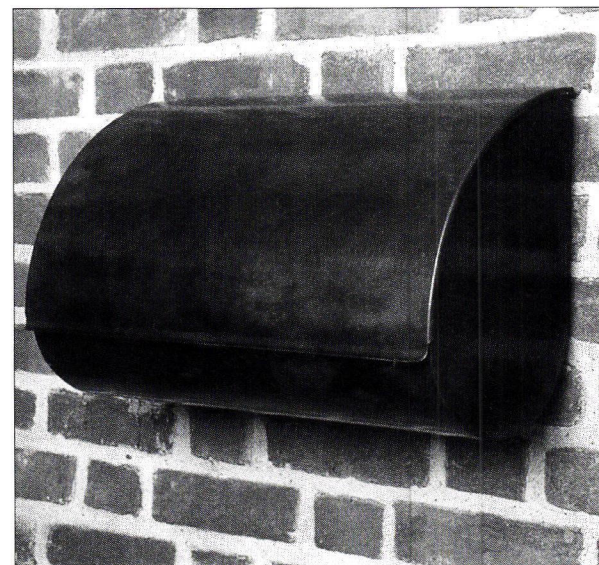
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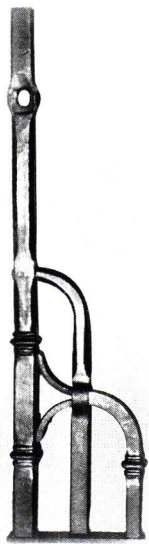
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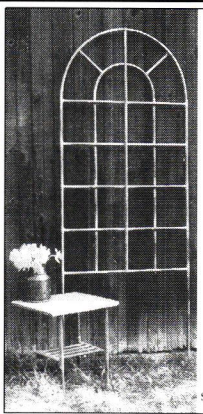
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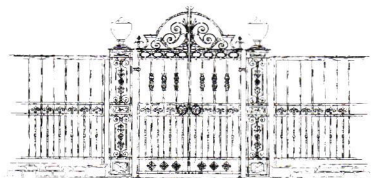
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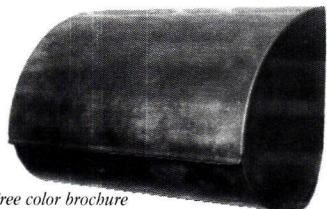
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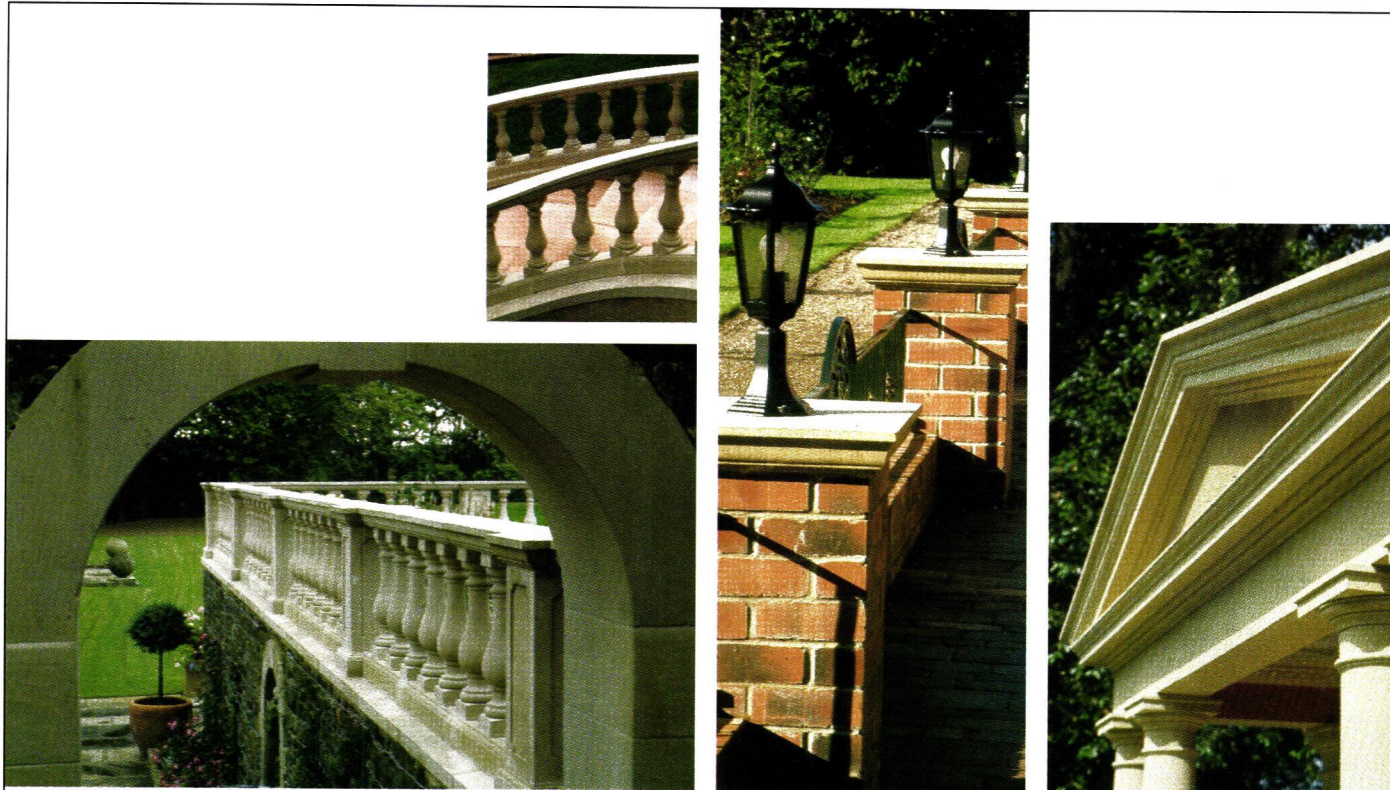


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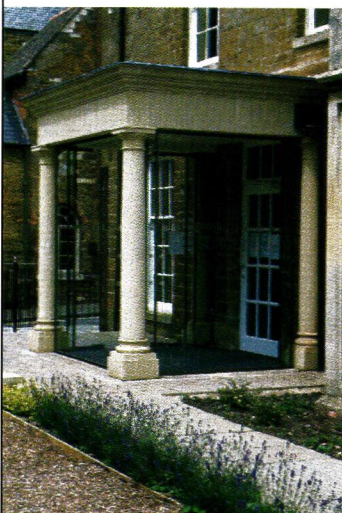


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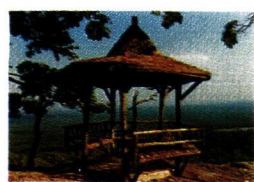
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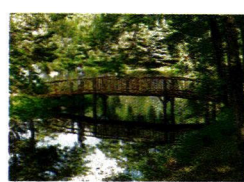
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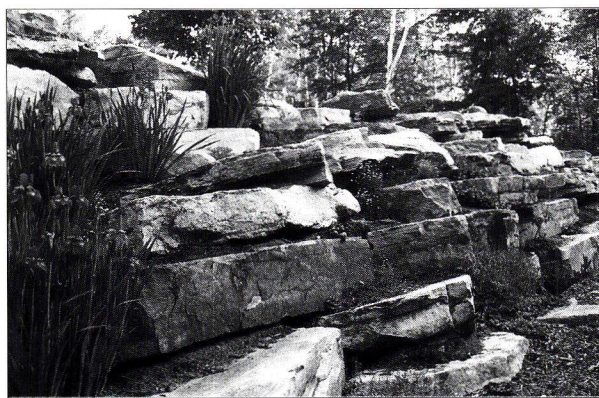
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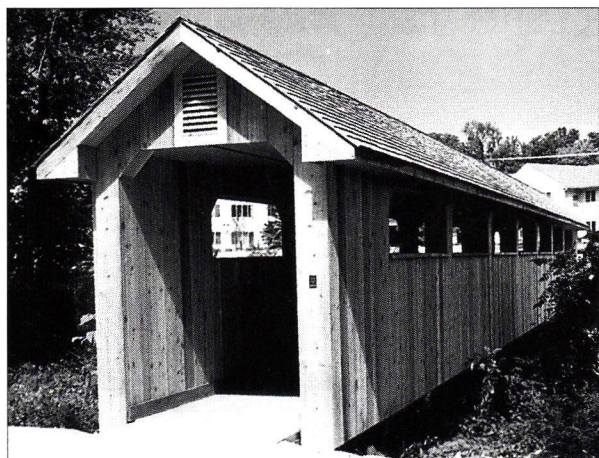
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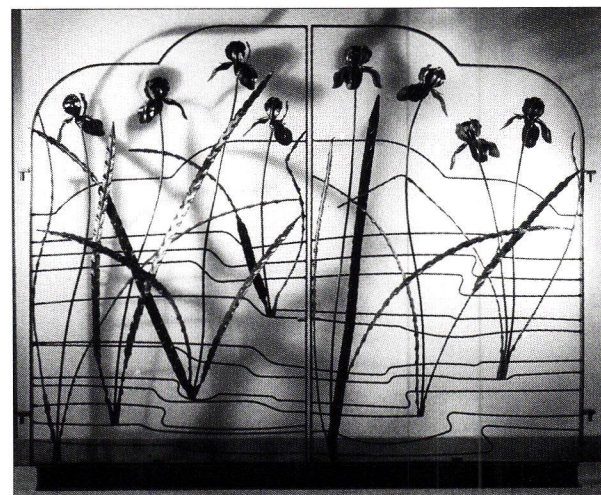
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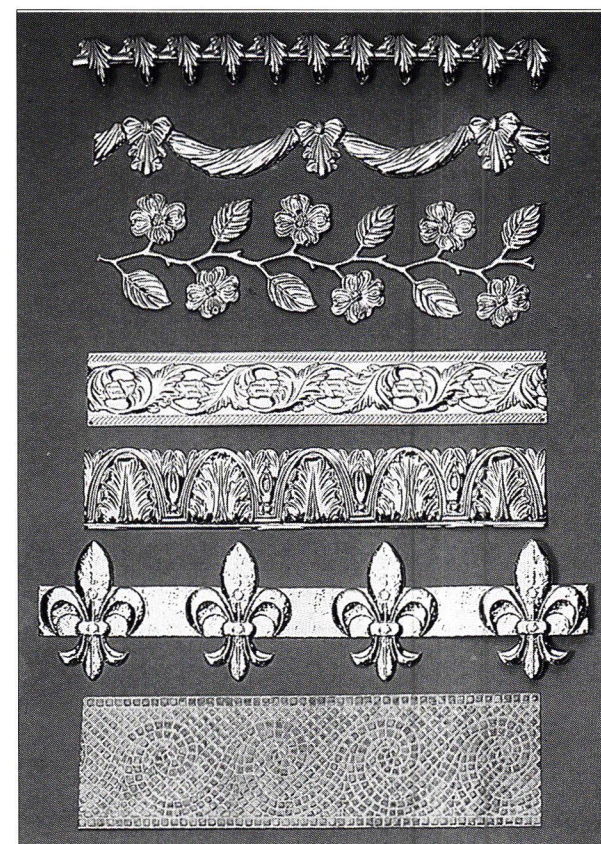
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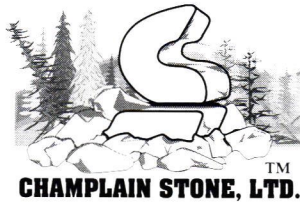
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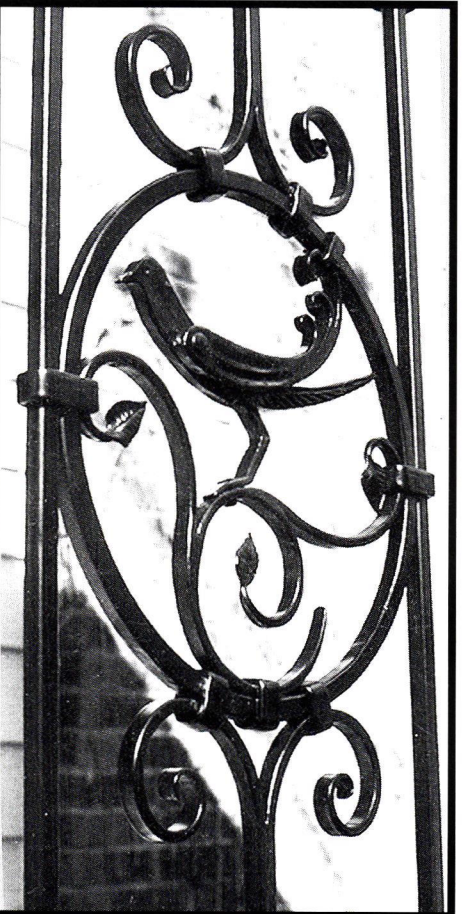
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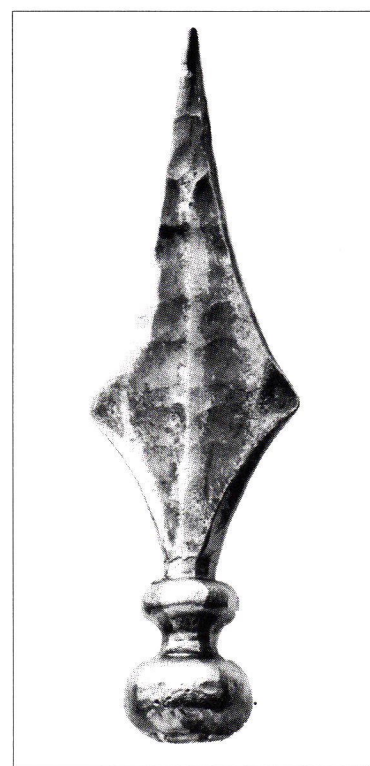
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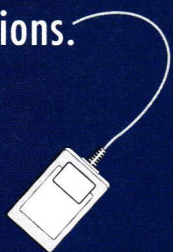
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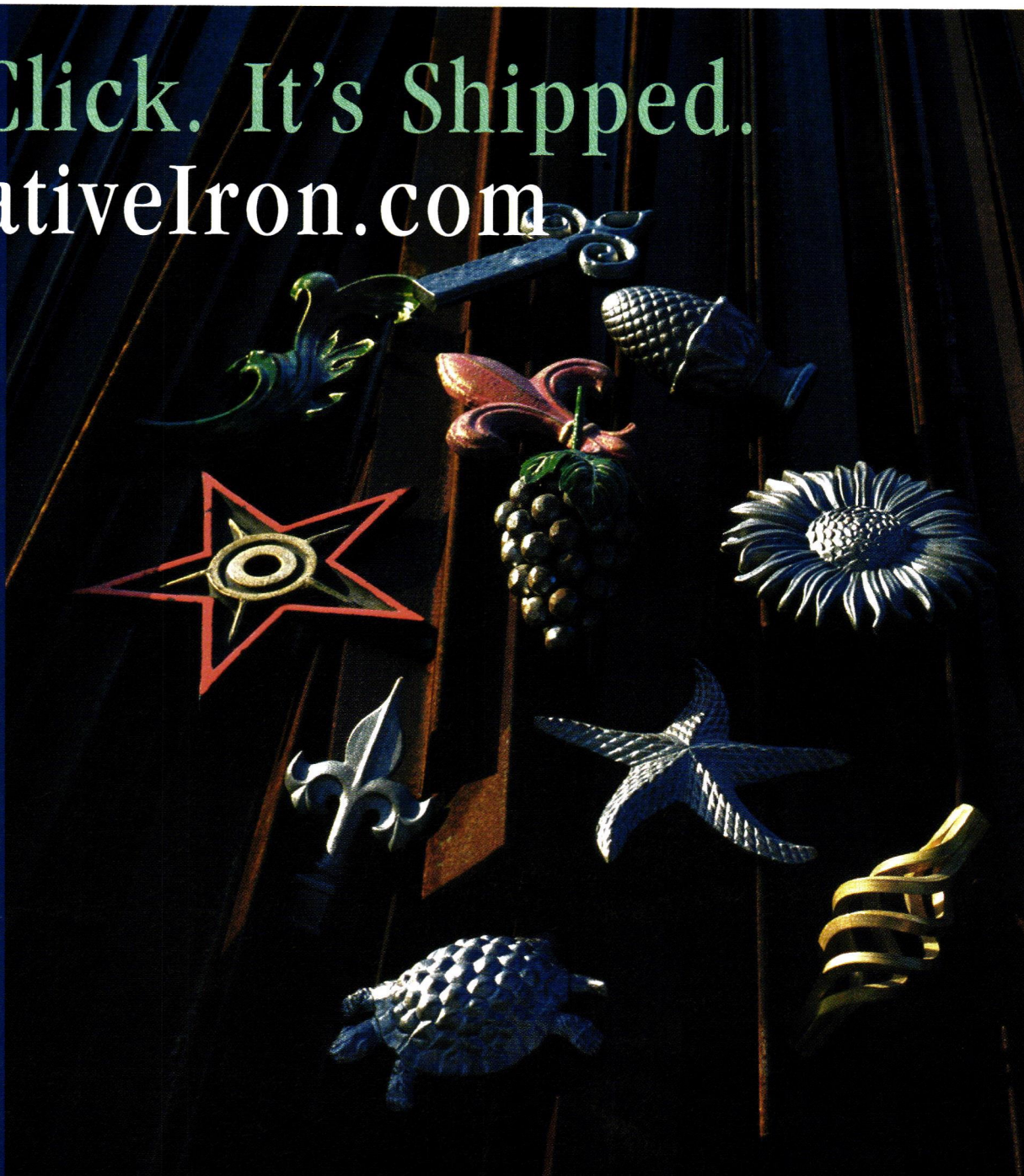
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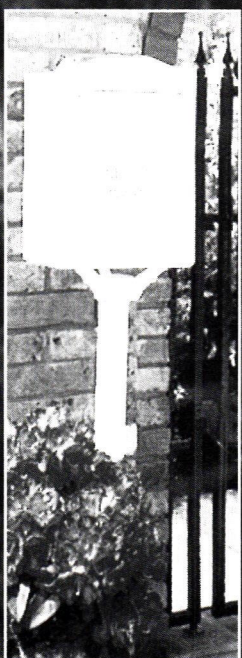
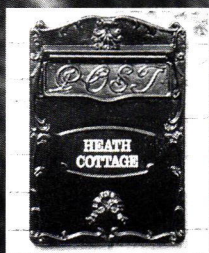


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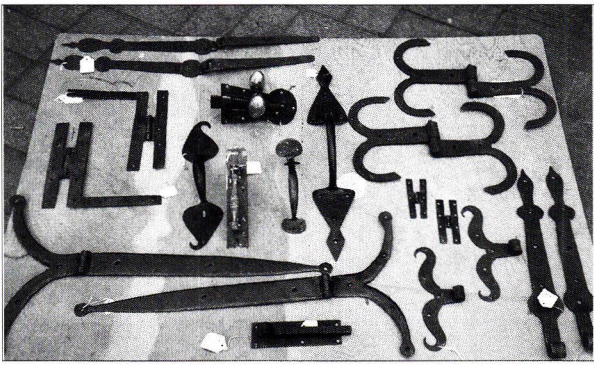
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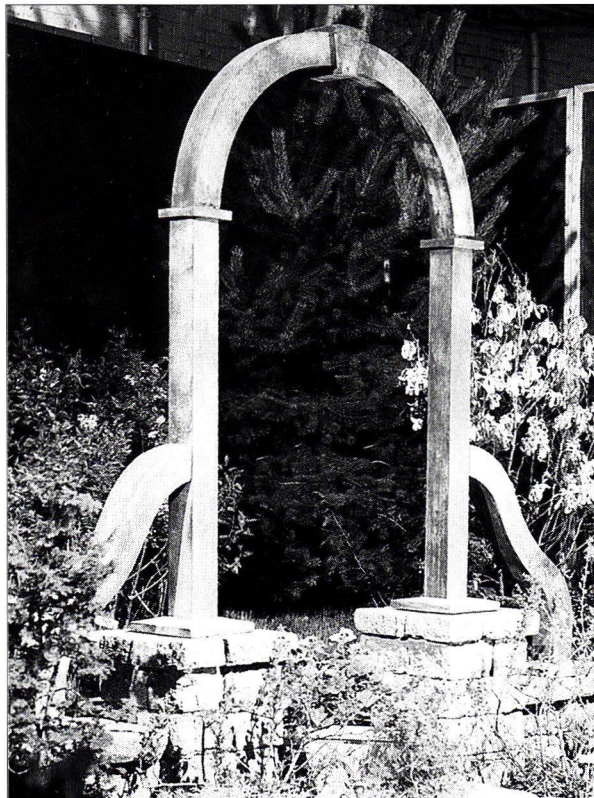
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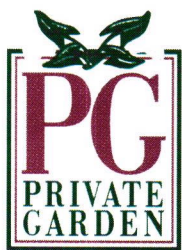
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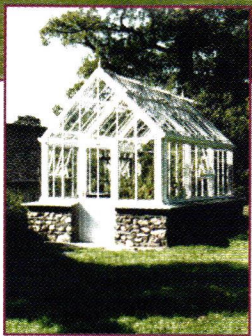


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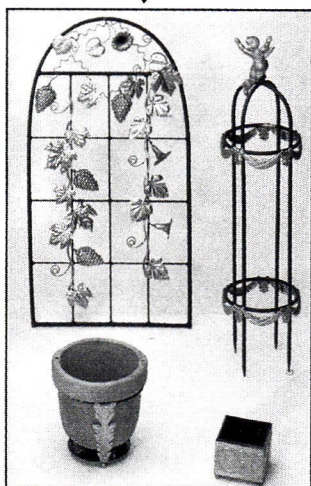
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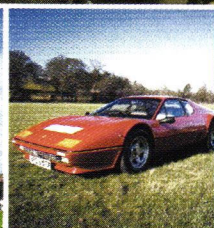
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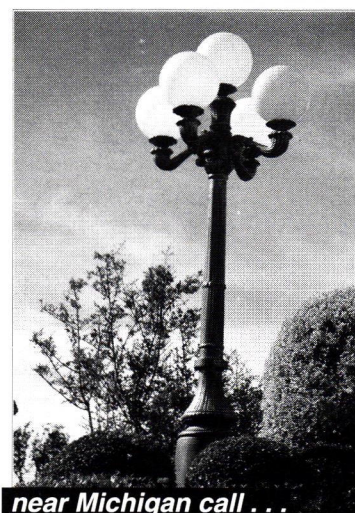
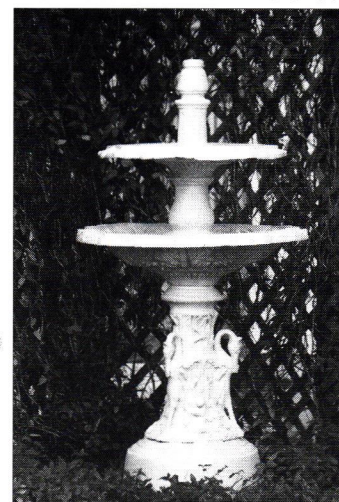


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MODERN CLAY AND CONCRETE TILE ROOFS: DEFYING EXPECTATIONS

In Europe, Asia, and other parts of the world, tile roofs have been used successfully for hundreds and even thousands of years. Because of their durability, they can be used in virtually any climate, given proper planning, design, and installation. Furthermore, with the development of modern concrete and clay roof tiles, a great variety of styles and colors are now available, allowing today's architects and builders to create looks that are contemporary, traditional, or entirely unique.

by Carolyn Kuehn

Because of their durability, tile roofs can be used in virtually any climate, given proper planning, design, and installation. In fact, in Europe, Asia, and other parts of the world, tile roofs have been used successfully for centuries, even thousands of years in some regions. Modern concrete and clay roof tiles are also available in a variety of styles and colors, allowing today's architects and builders to create looks that are contemporary, traditional, or entirely unique.

Especially in the United States, misconceptions about tile roofs abound — most commonly, that they are red and round and only suitable for hot, sunny climates. But, concrete and clay tiles adorn the roofs of contemporary and historic structures worldwide, from Norway to Australia to Japan. Long valued for their beauty and durability, tile roofs are also cost-effective, low maintenance, and environmentally friendly alternatives to other roofing materials. And, through modern production and color-processing techniques, concrete and clay tile manufacturers have expanded the range of styles and applications so that architects and builders can create a virtually limitless array of looks for both new and existing residences.

Tile roofs come in two basic varieties: clay and concrete. Although some key differences exist between clay and concrete roofs, many of their attributes are similar. Obviously, their composition and manufacture differ; their color processes and prices also vary. But overall, the selection of one or the other, in many cases, depends on what kind of look the homeowner and designer desire.

Historical Overview

Scholars believe that clay tile roofs originated around 10,000 B.C.E. in China, with later independent development in the Middle East. Ancient Egyptians, Greeks, and Romans also used clay tiles for their roofs. Eventually, clay tile roofs spread throughout Europe and Asia and, in the last few centuries, to the coasts of the United States. The Dutch first imported, then made clay tiles for roofs on the East Coast, while Spanish missionaries introduced clay tile roofs to West Coast communities. Early Americans valued clay tiles mainly because of their resistance to fire, a tremendous concern at that time in populous cities such as Boston. Traditionally hand-crafted by artisans or molded on the thigh or a log, clay roof tile manufacturing became automated around 1870. Clay tiles are still popular throughout the world. According to some industry experts, 50% of residences in Japan have clay tile roofs.

The first concrete tile roof debuted on a German farm in the early 1800s, and by 1900 concrete tile roofs could be found throughout Europe. The early 1920s saw the development of the first power-driven concrete roof tile manufacturing machine. Around the same time, concrete roof tile plants also began appearing in the United States. Previously, concrete roof tiles were made by hand



A clay tile roof in a Provençal style and Black Mist color enhances the beauty of this distinctive brick home with twisted chimneys.

or by hand-operated machines. Numerous technical advances in manufacturing have since streamlined the production process, making concrete tile the most used roofing material in the world today. In fact, some studies estimate that more than 90% of European homes have concrete tile roofs.

Manufacturing Process

To produce clay roof tiles, moist clay is extruded, shaped using machines or molds, and fired in kilns at temperatures of 2000° F or higher. Such high heat creates tiles with extreme strength and durability and low porosity. Concrete roof tiles also are composed of natural materials — sand, cement, and iron oxide pigments (for color). Manufacturers extrude this mixture under high pressure and cure it in a curing chamber. This process creates concrete tiles that — like clay tiles — are strong and dense.

Jim Wheeler, Vice President of Jim Poss Roofing in Santa Rosa Beach, Fla., a company that has been installing concrete and clay tile roofs for 40 years, believes that tile's durability and long history are its biggest advantages over other roofing products. According to Wheeler, "In America, there are so many different types of roofing systems coming out every year, but tile is a permanent roof. It's stood the test of time."

Styles of Roof Tile

Aside from streamlining production, modern innovations have allowed manufacturers to develop new styles (or "profiles") for both clay and concrete roof tiles that have expanded their architectural range to include contemporary as well as traditional Mediterranean designs. In fact, tile's versatility is one reason that many of today's homeowners and architects prefer it as their roofing material.

Simply put, apart from being made of clay or

concrete, modern roof tiles can be flat or round, interlocking or overlapping, consisting of two pieces or one. Most people are familiar with traditional round, red tiles, often called Mission or Barrel tiles, that create rolling or rippled patterns on the roofs of many buildings in the Southern and Western United States. These two-piece, pan and cover, overlapping tiles are still very popular in many regions. For example, Wheeler is currently installing Terra Cotta Red, two-piece Mission Barrel clay tiles (manufactured by MCA Clay Tile) on a series of custom luxury homes in Santa Rosa Beach. Tile was a natural choice for the project's architects because it provided the best match with the Tuscan style of homes being constructed.

Other common round styles (also known as "pan-tiles") include Roman, Greek, and Spanish or "S" tiles. Flat or "shingle" tiles also come in several varieties, such as English or French. These classifications can be confusing, however, because a single tile style or shape may have a different name depending on the manufacturer, geographic region, or country.

Although many architects and builders still prefer Mission tiles, flat tiles are rapidly increasing in popularity throughout North America as homeowners seek to replicate the look of historic slate or wood shake roofs. In fact, according to Fred Woodlock, Sales Manager at Unicrete, a Canadian concrete roof tile manufacturer whose main market is Alberta, "Probably 50% to 60% of our sales are now in the flat, slate look versus the traditional look. That's something that's only happened in the last couple of years. It's becoming more and more popular. People just like the flat look and, many times, in the darker colors — grays, blacks, and browns." Wheeler agrees. He's using a flat tile —

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Glazed roofing tile has become an affordable and elegant option for any high-end residential project. Glazed surfaces protect clay tile from severe weather and the mildew that may form in high humidity. Colors will not wear or fade from such conditions. The high-gloss glaze seen here features several different shades of blue, giving this roof the depth of the ocean or sky.

Split Shake manufactured by MonierLifetile — on a new 8,000-sq.-ft. home on the bay in San Destin, Fla. “It’s a very popular style. It gives you that rustic, random look that you get from wood shakes or even slate, but it’s got the durability of concrete.”

Tile’s variety extends beyond just shape, however. With both clay and concrete roof tile, surfaces can be textured or smooth, tile edges can be uniform or ragged, and architects may select tiles of all one color, blended colors, or combine two or more shades and place them in a uniform or random pattern on a roof.

Modern Coloring Techniques

Both concrete and clay roof tiles come in a variety of colors, including earth tones that blend in with desert landscapes, deep greens and chocolate browns for heavy-forested northern regions, and Colonial blues and grays for older homes in the Northeast. Also available are dramatic glazed clay colors that complement contemporary architectural designs. But the processes that produce their colors vary.

The ultimate color of a modern clay roof tile depends on several factors: the natural color of the underlying clay, overall temperature as well as subtle temperature variations of the firing kiln, position of the tile in the kiln, application of color-blending techniques, and the use of a glaze or finish. Although terra-cotta red is clay’s typical color, natural clay varies from pink to orange to brown, with hotter kiln temperatures typically producing darker colors. To broaden the color range of natural clay, tile manufacturers mix clay with natural metallic oxides prior to the firing process or apply glazes in vibrant colors to create striking looks in colors like blue, purple, or green. Kiln temperatures in excess of 2000° F bond the color to the clay, ensuring its durability. Clay tiles may also be “fire-flashed.” Fireflashed colors result when manufacturers inject a stream of natural gas into the kiln, which reacts with iron oxides in the clay to produce random patterns on the tile surface.

Concrete tiles achieve their color in three ways. For “color-through” tile, manufacturers mix iron oxide pigments with the concrete which, after extrusion and curing, results in tiles of uniform color. Manufacturers can also apply a “slurry coat” of iron oxides to a non-colored concrete tile after extrusion but prior to curing. Both processes ensure that the color is embedded in the tile. Colored acrylic top spray may also be applied to concrete tiles. As a final step, most manufacturers spray concrete roof tiles with a sealer to protect the color, regardless of the coloring procedure.

Manufacturers of both types of tile offer numerous standard colors as well as custom blends. Because of the wide variety of styles and colors available with tile, owners of period homes often work with manufacturers to create century-old looks or develop new replacement tiles that match existing older tiles. To create even more specialized looks, architects can place different colored tiles in random or uniform patterns across roof sur-

faces. For this “blended tile” technique, architects either use factory-blended pallets of tile or select their own colors for custom blending.

Concrete and clay tiles also come in a variety of finishes, such as matte, glossy, hand-combed, or brushed. Bob Vande Hey, General Manager of Vande Hey-Raleigh Architectural Roof Tile, a concrete roof tile manufacturer based in Wisconsin, explains the difference between some of the finishes they offer. “A slate finish means that the tile has a relatively smooth surface, whereas a shake finish is grooved, raked into the tiles when they’re manufactured to make them look like cedar shingles that are all hand-split. Each tile has little lines in it. We also offer a Cotswold finish. It’s dimpled, sort of an orange-peeled effect that you would see in old Cotswold stone in England that’s been exposed for 200 years.” Some manufacturers may also use an “overspray,” which is basically a surface application of color that creates weathered, textured looks.

According to Gary Manlove, General Manager of Westile, a concrete roof tile manufacturer in Colorado, for most applications either clay or concrete roof tile is suitable. In his opinion, the main differences between concrete and clay roof tile are cost, availability, and color choices. Yoshi Suzuki, General Manager of MCA Clay Tile, believes that clay has a slight advantage over concrete in terms of color permanence: “With clay the color never changes. It always stays the same. Most of the clay tile manufacturers will give you a 50-year warranty for color durability because the colors are baked



This unique, interlocking, high-quality clay tile is made in the Japanese tradition. Although this style features many accessory pieces and detailed ornaments, this tile can be successfully used for Western residential designs. This tile, seen here in blue, is more-traditionally used for a Japanese-style tea house or temple in Japanese Black.



on.” Others, such as Jim Wheeler, believe that concrete offers greater variety in color and style. In most cases, though, the choice of clay or concrete depends on personal taste and design issues. As Manlove notes, “They have different tones and looks to them.” Wheeler agrees. “Basically, it comes down to aesthetics and cost — which one the homeowner prefers and is willing to pay for.”

Design and Installation

With proper planning and building design, the use of quality roofing components, and professional installation, tile roofs can last 50 to 100 years or more. Most manufacturers provide installation instructions, which vary slightly according to the style and type of tile selected, roof design, tile pattern, and climate. Typically, manufacturers recommend felting a solid-wood roof deck, laying down wooden battens, and attaching tile to the battens using nails, screws, adhesives, or other fastening devices.

Tiles can be used for both new construction and reroofing projects, and most roof tiles are appropriate for roofs with a minimum pitch of 3:12. Although tile typically weighs about three times as much as wood shingles, most modern residences can sustain the weight of standard tile as can most well-built older homes, provided that roofers remove all layers of any prior roofing material before installing the tile. In some cases, an inspection by a building engineer may be necessary to confirm the ability of an older residence to sustain tile’s weight. Westile’s Manlove contends that “it’s rare that you have to do anything,” but if, after the roofer removes the old roofing material, a structure does require extra support, additional costs are usually minimal relative to the total cost of the reroofing project.

Most roof tile manufacturers offer tile in standard and light weights, with lightweight tile used more frequently for reroofing projects. According to Manlove, “You can use standard weight roof tiles for reroofing. You just have to consider structural loading.” As Bob Vande Hey explains, however, with any roofing material, designers must consider the weight of the roof when planning the building. “No matter what roof product you have, the designer has to construct the building to support what they call a dead load — the weight of the roofing system — as well as the live load. The live load is anything that lands on top of the roof. It’s different all over the country, depending on the snow loads or the wind loads.”

Although most Americans associate tile roofs with warm, sunny climates, they can be used anywhere. According to Rick Olson, president of the National Tile Roofing Manufacturers Association (NTRMA), “What many Americans don’t know is that tile roofs have performed well for centuries in Europe and Asia in high mountain areas with significant snow accumulation and other extreme weather conditions.” Concrete roof tiles also perform well in Canada’s harsh climate, as Woodlock explains. “Sixty percent of the tile that we manufacture is sold right here in Alberta, which is our home base. We have over 50 freeze-thaw cycles in our marketplace in Alberta per year. That means if you put a glass of water outside, over the year it’s going to freeze and thaw at least 50 times, minimum. We also experience tremendous temperature differences, and the product stands up very well. In fact, we’ve been in business since 1978 and have had no failures due to climate conditions.” Clay tile can also be used in such climates but must be classified as Grade One, meaning it is resistant to severe frost action, including repeated freeze-thaw cycles.

Most tile-roof failures are due to the deterioration of roofing components other than tile or improper building design and/or installation, which is why many manufacturers suggest using not only experienced tile roof installers but also architects and builders with regional expertise. “You’ve got arid temperatures, you’ve got moderate temperatures, and you’ve got extreme cold-climate temperatures. Those three areas are treated a bit differently,

continued on page 132

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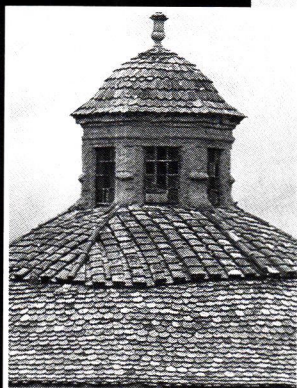
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Durable and long-lasting, tile roofs perform well in high mountain areas that experience significant snow accumulation. As this image shows, concrete tile roofs are also available in colors and styles that help country residences blend in seamlessly with their natural surroundings.

and the best way is to consult with people who have experience in your particular climate,” advises Vande Hey.

An Environmentally Friendly, Cost-Effective Alternative

Both clay and concrete roof tiles are environmentally friendly alternatives to wood, metal, and asphalt roofing systems. Tiles are made from naturally occurring materials (clay or sand and cement) yet they do not deplete natural resources such as trees. They are manufactured without chemical preservatives and can be easily recycled into new tiles, road base, or clean fill. In addition, clay and concrete roof tiles are energy efficient: They have superior thermal capacity and the nature of their placement on the roof deck creates ventilated air space. Wheeler explains, “You’ve got a space underneath the tile. The tile actually sits off the deck anywhere from a quarter of an inch to a half an inch, so you’ve always got ambient air circulating underneath the tile, whereas with something like a shingle or a metal roof or a wood shake that sits flat down on the surface, there’s very little space underneath there for the roof to breathe. You’ve always got convection or air circulation underneath the tile. It’s true for concrete and clay, flat and round tiles.” This means not only that tiles can dry out completely in wet climates but also that homeowners get excellent insulation, a reduction in the temperature of the roof deck, and minimal heat transfer into living spaces below. As a result, Wheeler estimates that for climates similar to Florida’s, “you’re going to get a 25% to 30% reduction in your electric bills per month, say with a white or lighter-colored tile.”

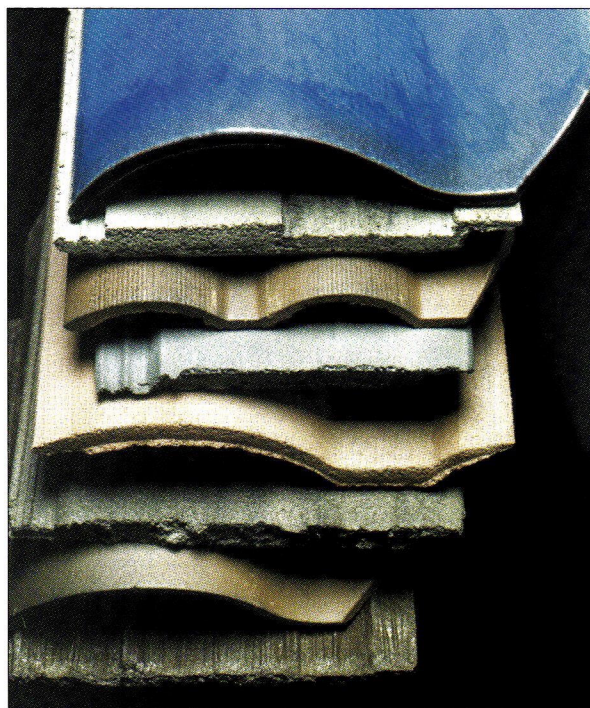
Unicrete’s Woodlock estimates that a concrete tile roof costs about the same as a quality wood roof and about two or three times as much as asphalt, but tile outlasts most other roofing materials. And, for Unicrete’s customers, longevity is tile’s best attribute. Woodlock notes, “We are like most of the manufacturers — we offer a full 50-year warranty, not prorated. Most of the roofing products used in Canada last about 10 to 15 years in relationship to our 50 years — and we last even longer than that, as far as we know. It’s our biggest selling point.”

Of course, the final cost of a tile roof depends on several factors, including the type of tile chosen, size of the roof and complexity of its design, and selection of clay versus concrete. Although MCA’s Suzuki notes that clay tile is more cost-competitive today because of increasingly efficient, automated manufacturing, most industry experts agree that clay generally costs more than concrete. In general, a homeowner who wants a concrete or clay tile roof will have to pay more up front, but the investment

pays off because tile roofs last longer and require minimal, if any, maintenance. For many homeowners, the initial price of a tile roof is not a big issue. As Wheeler states, “They realize it’s a lot of upfront money to pay, but they’re looking at it from a lifecycle standpoint and they know that they’re going to get more benefit out of this roof than they are from, say, an asphalt shingle.”

Durability and Maintenance

It is not unusual for a tile roof to last longer than the building it protects. Roof tiles actually harden and grow stronger with age. They do not rot in wet climates and are not susceptible to destruction by pests. In fact, concrete and clay tile roofs perform equally well in wet and humid, dry and sunny, and cold snowy climates. According to the NTRMA’s Olson, testing has shown that clay and concrete roof tiles also perform well in extreme weather conditions such as hailstorms, earthquakes, and hurricanes. Wind-tunnel testing has shown that concrete and clay tile roofs can resist hurricane-force winds (speeds of at least 125 mph). Some manufacturers have also developed special tile-fastening systems that make tile-roofing systems even more wind resistant. Wheeler, veteran tile roofer in the Florida panhandle, declares, “Our experiences have been really good. The tile roofs we’ve installed have withstood hurricanes with very little damage.” In addition, both clay and concrete roof tiles have Class A fire ratings, which means they are essentially fire-



Concrete and clay roof tiles are available in a variety of styles, colors, and textures. Such diversity enables them to complement any style of architecture.

proof.

Under normal circumstances, tile roofs are also virtually maintenance-free. However, because improper drainage, gutters filled with debris, and careless foot traffic can damage any type of roof, industry experts suggest regular roof inspections. And to protect the roof investment and avoid inadvertent damage, professional roofers experienced with tile should perform maintenance and cleaning, when necessary.

The ultimate longevity of a tile roof depends on the quality of all elements of the roofing system. For example, many leaks are caused not by tile failure but by damaged or inferior underlayment or flashing. If this occurs, qualified tile roofers can remove the roof tiles, address the cause of the problem, and then replace the tiles intact. And, tiles do sometimes break — from falling tree limbs, inexperienced craftsmen on the roof, or walking on the roof during the first year after installation. Homeowners should not neglect broken tiles, as they can compromise the roof’s waterproof surface and damage the underlayment by allowing exposure to sun and rain. Fortunately, roofers familiar with tile can repair or replace roof tiles quickly and easily, and manufacturers can help match the color and style of the original tiles with their replacements.

Certain climates and regions also have special issues to address, such as snow accumulation in the north and mold and mildew growth in humid areas of the south. Proper building and roof design and/or routine maintenance can minimize these potential problems in both regions.

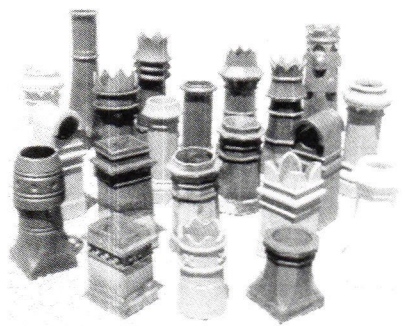
For example, many homeowners living in areas of heavy snowfall mistakenly believe that snow accumulation on a tile roof is dangerous; so, they arrange for snow removal, which — in most cases — is not only unnecessary, but also dangerous and potentially damaging to the roof tiles. What many people do not know is that snow is an excellent insulator and snow guards or snow fences placed strategically across a roof’s surface can keep snow safely on most roofs until it melts gradually in the spring.

In contrast, residents of Florida and regions like it often contend with mold and mildew. High humidity and warm temperatures encourage their growth on all exposed areas of buildings, not just roofs. Because mold and mildew usually thrive in areas of shade or moisture, the best remedy is prevention — through proper drainage and roof design that exposes shadowed and wet areas to sunlight. According to Wheeler, “Any time you have trees and stuff hanging over roofs that don’t allow the sun to dry out the roofs when they get wet, you’re going to have mold issues, regardless of the type of roof. But tile doesn’t promote the growth of algae spores. Tile’s a pretty dense product. It doesn’t absorb moisture very well.” If mold or mildew does develop on a tile roof, however, professional cleaning once or twice a year should effectively remove it.

In some ways, the United States is the final frontier for concrete and clay roof tiles because in most other regions of the world tiles are already the dominant roofing material. According to Suzuki, “The American public is not aware of the many benefits of a tile roof. The biggest challenge is to help them understand the benefits of concrete and clay as well as their differences. We know that the longevity of concrete and clay is so much better, but people still use asphalt shingles because they’re cheaper.” But Wheeler is beginning to notice an increase in demand for tile roofs that may reflect a change in attitude. “We do houses out in the country, where you wouldn’t normally expect to see tile. Tile is just spreading across the nation. It’s growing.” ♦

Carolyn Kuehn is a technical writer who works for Eastern Light Interactive Communications, the marketing agency for the National Tile Roofing Manufacturers Association (NTRMA). Carolyn can be reached at (610) 658-0731 or cakwrite@att.net.

For contact information on the companies mentioned in this article, consult the Buying Guide beginning on page 134.



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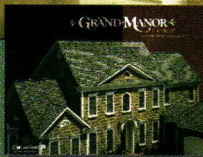
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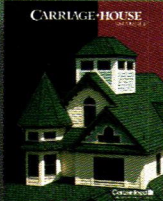
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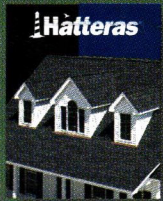
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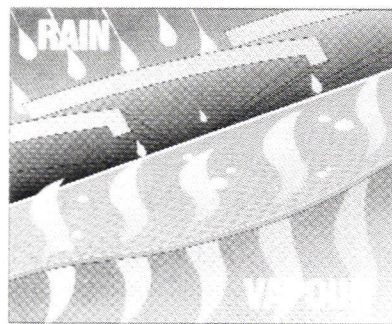
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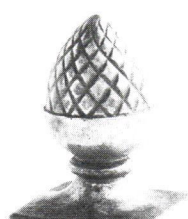
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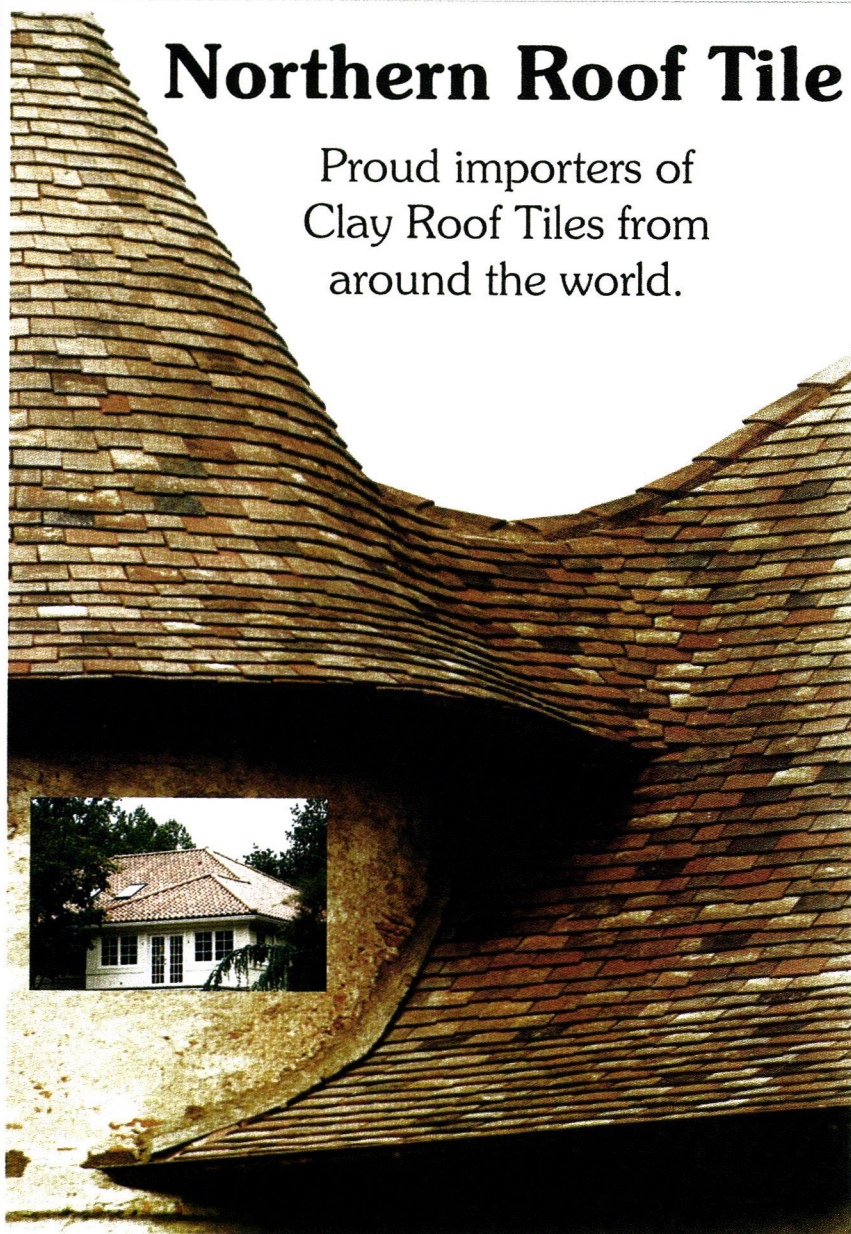
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About This Buying Guide

To create this Buying Guide, the Editors contacted Residential Roofing suppliers from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 44 suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

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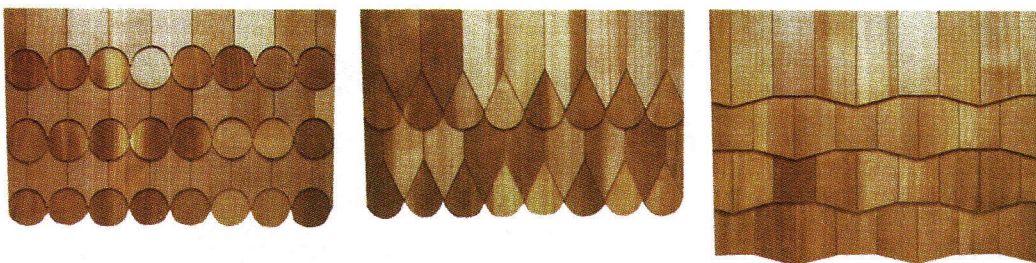
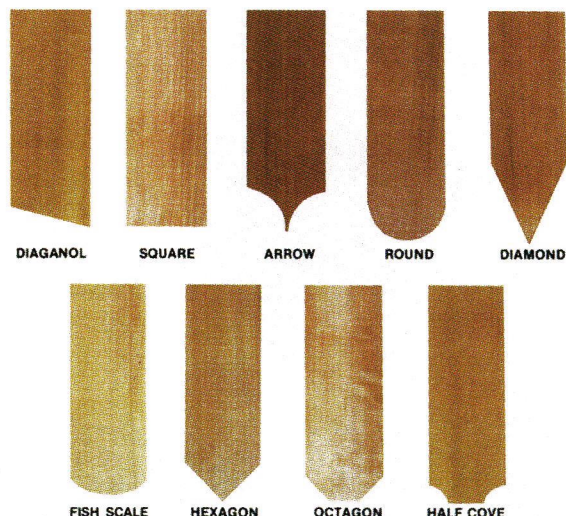
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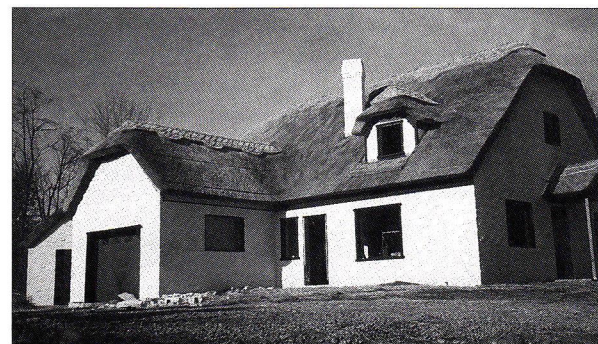
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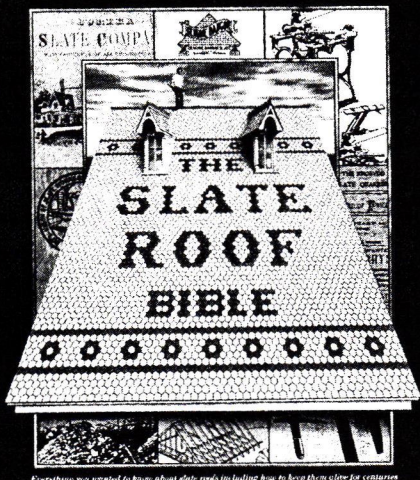
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ABOUT THE AUTHOR

Joseph Jenkins, a practicing slate and tile roof restoration contractor since 1968 and a slate roofing consultant to the US government and private individuals, is contracted by state and local governments and historical trusts for slate roof restoration services. An international lecturer, he spoke about slate roofs at the east coast Natural Building Colloquium and at the International Preservation Trades Workshops near Wash. DC in 1998, 1999, and 2000. Please visit our web site at:

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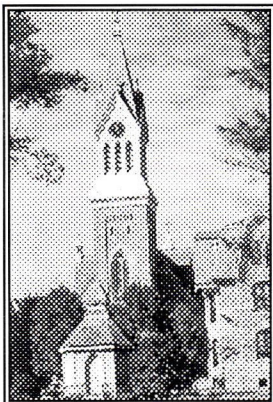
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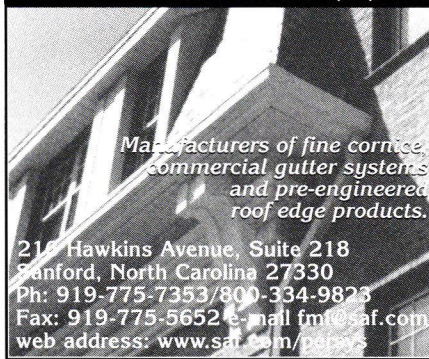
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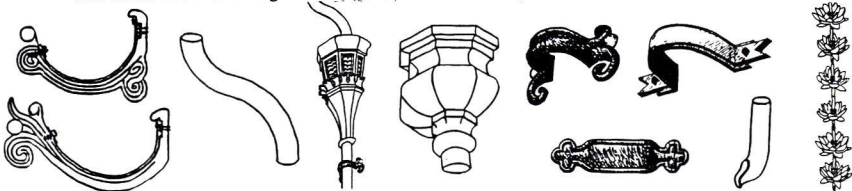
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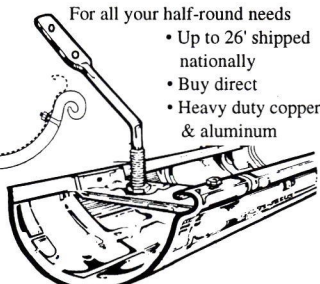
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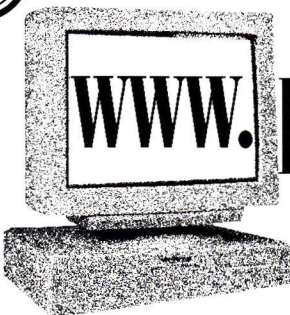
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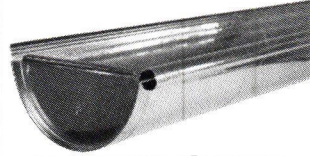
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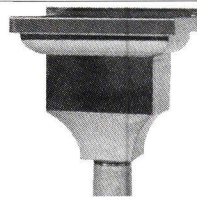
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PAGE 158.

The Art of Copper Rain Gutters

“Why should I want copper gutters?” people ask me. I might answer that, when properly planned and installed, a copper gutter system will last over 100 years. Or I might answer that, over the last few decades, the price of copper has dropped in relation to metals such as steel. Or I might offer that copper gutters have a distinctly historic look, and are thus popular with designers and owners of traditionally styled residences.

by Don Miller, *Copperworks of Don Miller*

When it really comes down to it, a client may buy five to ten inexpensively yet functionally installed “seamless aluminum” gutter systems for the price of one properly and tastefully installed copper raingutter system — which brings me around to the quote my dad made in 1989, when I outlined to him my vision of a line of bronze and copper raingutter hardware which was never before produced but would be of such fine quality and artistic sensibilities that it could be seen as historic by the average viewer. His response was that “an ornate copper gutter is to some styles of architecture, what an ornate frame is to a fine painting.”



The lotus chain waterway is produced in 4-ft. lengths. The screw head is seen at the connection of these lengths. All other hinge points are flush. In this version the blossoms are 10 in. apart. In another version the blossoms are 5 in. apart.

This quote brings out the point that some homes and buildings, in many other details, call out for something matching in quality and art, in the prominent location occupied by gutters and downspouts. It's true that the raingutter industry has done an excellent job in reducing the cost of an aluminum gutter system using portable rollform equipment, hidden hangers, and advanced sealants. However, when compared to the high costs of so many less-visible details than gutters, and considering the fine-art qualities of the items now available, the cost of an ornate copper gutter system can sometimes seem very affordable.

From the age of 16 to the age of 29, when I envisioned this line of products, I worked as an installer of high-end, soldered-copper and -steel gutter systems. Running my own contracting business in the 1980s specializing in copper raingutters, I found my clients kept demanding more art-value. I developed some fancy leaderhead designs and original embossings, some of which can still be found in my stock line of hardware.

The package of improvements in the state-of-the-art copper gutter systems that I envisioned by 1989 were as follows:

(1) Cast-bronze fascia-mount gutter brackets would hold the raingutters from the outside, using a single lag screw and machine screw for flexibility. They would be beautiful, but hopefully would provide enough strength to catch a fat raingutter contractor as he is sliding off of the roof. They would leave the top of the gutter open, devoid of cross members, for easier clean-

ing. These brackets could be installed after the roof goes on.

(2) Exposed end caps on the gutters would be “mitered off” in the shape of the face profile of that gutter, a detail I had seen quite often in historic architecture.

(3) Seams with exposed soldered joints would be sanded flush and smooth, and would be copper-plated on-site.

(4) Special locations with radius fascias would be provided with raingutters formed in a true radius curve, rather than short little straight pieces soldered together.

(5) A downspout gooseneck with no visible seams and tracing a beautiful French curve (an ever-expanding radius) would flow from the raingutter, down and back to the wall.

(6) At the top of a downspout as it sits against the wall may be placed a decorative leaderhead in heavy copper or cast bronze.

(7) The copper downspouts would be secured to the wall with cast-bronze downspout brackets which would be ornamental and would hopefully be strong enough so that when Romeo climbs the downspout to elope with Juliet, the pipe will hold to the wall.

(8) If the bottom of the downspout empties out onto the ground, a beautifully curved and flared ornamental foot would be provided.

By 1996 I felt that I had filled out the product line enough to announce them to the public.

Foreign Techniques

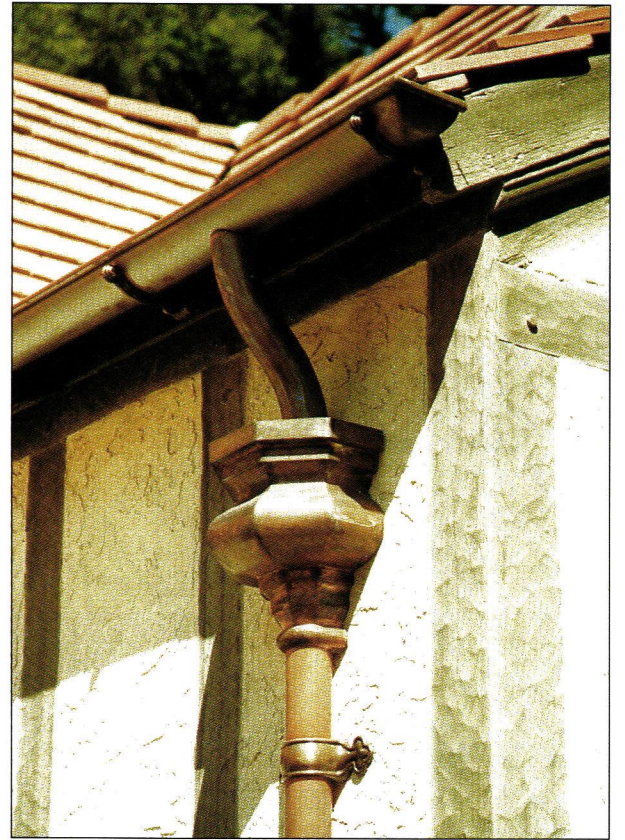
While visiting Bulgaria I noted a practice in historic architecture to include a leaderhead that pops out from the level of the raingutter itself and leads through elbows back to the wall to the downspout. I have since seen this detail in architecture of other European countries from France to Russia. This sort of detail is, as far as I know, not traditional in American architecture, but it would seem to be a very practical way to prevent debris in the raingutter from clogging up the outlet.

In European Alpine architecture, it's often traditional to have a half-round raingutter carved out of logs, which features ornately carved ends that shoot the water out and away from the structure, rather than employ a downspout which can freeze up. The German company Raphold GmbH produces these wood raingutters, which were used in 500- or 600-year-old architecture in Europe (if gutters were used at all). Later, with the development of sheet copper as a building material, half-round gutters came along which mimicked the shape of the earlier wood gutters. In ancient European, Roman, and Greek architecture, waterspouts, often in the form of gargoyles, were used.

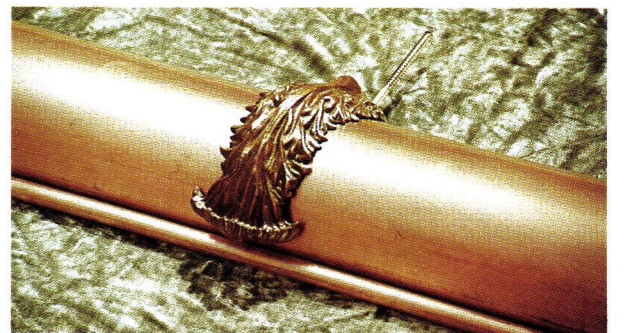
In East Asian architecture, where wide eaves make downspouts impractical, ornamental chains provide a beautiful way to bring the water to the ground. Water will stick to any form of chain surprisingly well as it hangs down from a raingutter. The historic chains that I have seen have rectangular cast-iron links, or are made of thin copper sheet and copper wire. I developed my Cast Bronze Lotus Flower Chain Waterway to complement Asian styles of architecture, but outside of any direct historic references.

American Trends

In American architecture, there are still many examples of historic ornamental raingutter systems, mostly in the eastern portion of the country. John Kurowski of Specialized Roofing Management in Rhinecliff, N.Y., recently restored a copper and iron gutter system on the Astor Mansion in Rhinebeck, N.Y., which includes goosenecks, ornate leaderhead, and ornamental downspout brackets. Mr. Kurowski cites the lead gutters and leaders on the National Cathedral in Washington, D.C., as some of the most memorable raingutter work with which he has been involved. In Southern California, I can cite historic work such as Pasadena City Hall, The Gamble House in Pasadena, the Fullerton Museum, and the Riverside Mission Inn, as examples of



Five-in. half-round gutter, mitered (or return) gutter end cap, curled cast-bronze gutter brackets, bronze octagonal Wagner leaderhead, 3-in.-round downspout, bronze trefoil downspout bracket. All images courtesy of Don Miller.



Five-in. cast-bronze acanthus bracket



Three-in. ornate downspout foot, made of 24-oz. copper

historic architecture with fine copper raingutter work that has survived from the early part of this century.

The Great Depression, along with the copper shortages of two World Wars, put an end to the practice of these arts in this country and in the rest of the world. Most of the fine copper raingutter hardware of a century ago was made in rather thin copper and has since corroded and been lost. There was a certain amount of ornate galvanized-steel raingutter hardware produced during the war years to replace historic copper and zinc styles of the late 1800s, but most of that work lasted only a few decades. The trend toward modernism in the 1950s and '60s dealt a final blow to

continued on following page

ornamental raingutter arts. Companies which have started since that time, such as Copperworks, have found that technologies needed to be reinvented from scratch. In the 1800s materials were expensive and labor was cheap — which explains the popularity in that era of ornamental hardware of thin stamped copper and zinc sheet elaborately soldered together. Today, material is cheaper and labor is more expensive, so we can better afford cast bronze and thick copper.

Copper-Raingutter Installation

Following are some guidelines for the installation of copper raingutters:

Most contractors size raingutters and downspouts based on intuition and experience of what works or doesn't work in a particular region. However, if you want some solid numbers to follow, use the formulas found in the *Architectural Sheet Metal Manual (ASMM)* (published by S.M.A.C.N.A., 4201 Lafayette Center Drive, Chantilly, VA 22021; 703-803-2989).



Lily downspout bracket with 24k-gold-plated spheres



Gutter brackets applied to a non-vertical fascia. Custom bronze wedges may be created for many situations.



Six-in. half-round gutter with cast-bronze lily gutter brackets, French curved gooseneck, large Wagner leaderhead to fit 3-in.-round downspout, and fleur-des-lis downspout bracket

The two common shapes of raingutter are ogee and half-round. While the ogee (or K-Style) shape is more common, the half-round shape is often chosen when copper is used because it tends to show off its form better, rather than just blending in like the crown-molding shape of ogee. Half-round gutters also fit nicely into cast-bronze fascia brackets, whereas install-



The French-curved gooseneck which leads from the gutter to a leaderhead or downspout offers a beautiful profile which is easily seen — even from a distance.

ing an ogee shape into a bronze fascia bracket can sometimes be a little tricky. Hidden hangers are often a good option for attaching ogee gutters.

One of the first considerations in raingutter planning is downspout placement, which is largely an aesthetic consideration.

In any given desired downspout location there is a good chance that the location will work for the following reasons:

(A) The roofline may be sloping towards the downspout — Good.

(B) The roofline may be level towards the downspout — OK, perhaps.

(C) The roofline may be sloping away from the downspout location, but perhaps the region is hot and dry, so that any standing water will dry fast, and maybe the roof area drained is small.

(D) The roofline may be sloping away from the downspout location, but there is enough space on the fascia and esthetic considerations make sloping the gutter downward in relation to the roofline acceptable, or if the raingutter is large enough, it might be possible to solder a second bottom into the raingutter to force the water to flow towards the downspout.

Having a little pitch to the gutter might slightly reduce the buildup of dirt and ice, but it's seldom practical or necessary; what's essential is that the gutter be able to dry out in a day or so, to reduce corrosion and to prevent the breeding of mosquitoes. Keeping a galvanized-steel gutter dry is key to its longevity; in a copper gutter, dryness is not as critical.

A rule of thumb for expansion of a copper gutter (in relation to expansion of the structure) is 1/8 in. per 10 lineal ft. copper per 100 deg. F temperature change. The raingutter and its fastening system must be able to allow for copper's expansion and contraction. This is critical where the gutter goes around or butts into corners. Be sure to allow for expansion seams where necessary, as per the *ASMM*. Cast-bronze fascia brackets are exceedingly strong, and allow for a great deal of gutter movement.

Copper is at the top of the galvanic scale. Other metals, such as steel, aluminum, or zinc, will corrode more quickly when in contact with copper or the flow from a copper pipe. The copper will not be harmed by these other metals. Compatible metals for copper are most bronzes and brasses, and some alloys of stainless steel. If the copper is contacting a very thick piece of steel or iron in a dry location, the effect on the steel or iron may be negligible. If the surface of the other metal is large and the surface of the copper is small, the effect on the other metal may be negligible. If a copper gutter is being slipped behind a steel flashing, separate the metals electrically, and maybe the flashing will be OK until it's time to reroof. If a large surface of copper is contacting a small surface of the other metal, or if water drops from a copper surface onto the surface of another metal, the other metal may not last long.

Copper gutter seams should be riveted on 1-1/2-in. centers and soldered (or brazed). Soldered seams without rivets can crack over time, especially where exposed to the expansion forces of two long lengths of gutter. If fascia-mount gutter brackets are used, any seams may be placed behind the brackets through a little advance planning. Care should be taken that the pin in a copper pop rivet is solid brass rather than plated steel: If it sticks to a magnet, it has no place in a copper gutter.

The cleanest-looking gutter miter is cut into the stock material itself. 3/4-in. tabs are allowed on one side. The seam is riveted and soldered on the inside surface. Any exposed rivets or solder on the outside surface may be ground flush, and exposed solder may be easily copper-plated using a special plating fluid. Gutter ends that do not abut a flat surface look much more beautiful if they are provided with a mitered, or

return, end. The tabs on gutter miters and mitered end caps can be cut to overlap opposite to the way that shingles on a roof would overlap, so that solder will flow down into the seam effectively.

Continuous lineal gutter screens are useful where broad leaf trees are dumping large quantities of leaves into the gutter. However, small dirt and silt and things such as conifer needles build up anyhow below the screens, and so the screens will need to be removed once in a while for cleaning. Outside of locations with broadleaf trees, it's often a better choice to not have lineal screens.

Raingutters should have drop outlets soldered into them, which drop down at least one inch (and usually 2 or 3 in.), to ensure that water will drop down and not travel along the underside of the gutter.

Downspouts are commonly round or rectangular. Often the round shape tends to show off its form better, whereas the rectangular shape tends to blend in.

Leaderheads are also known by a number of other names: Collectors, Collector Heads, Conductor Heads, Scupper Heads, Rainwater Heads, Leaderboxes. If leaderheads are being used, they are usually placed at the top of the downspout where the gooseneck or downspout elbow contacts the wall. There are a number of practical reasons why leaderheads are used, but most clients choose them purely from the standpoint of ornamentation. Some of the more-practical reasons are as a location to collect debris; a vacuum brake for tall downspouts; and to reduce freezing up of the downspout.

Copper downspouts may be fastened to the wall using cast-bronze downspout brackets, which are ornamental and exceedingly strong, or with a simple copper strap. Fasteners for downspout brackets or straps, such as toggles, must be of a metal compatible to copper. Copperworks makes and sells their own toggle bolts made of cast bronze.

It's recommended to contractors that lengths of gutter and downspout stock be scrubbed with Scotch-brite and water, and dried immediately with paper towels prior to installation. Use latex gloves during installation. This process is a good preliminary step to achieving a good chemical patina; but even if a chemical patina is not being used, fingerprints and factory residue stand out in bold and intense colors in the first several months after copper is installed. This ugly situation is usually of no long-term concern, but it can make collecting a payment from a homeowner difficult.

Patinas

The progression of patina colors on copper varies greatly with conditions of climate. In most regions this might mean a month or so for copper to lose its shininess and go to a russet brown; perhaps five to ten years to develop a natural green patina. In order to speed up this process, Copperworks has field-developed and -tested a green-patina formula especially for large exterior surfaces, which creates a natural look and replicates the chemical composition of a natural patina. Copperworks' formula is of relatively low toxicity and low cost. The usual goal of a chemical patina is a slightly spotty olive green over a brown undersurface. If using Copperworks' patina chemical or chemicals of other companies, best results are usually obtained by first applying the chemical very diluted with water, and through a series of applications, gradually increasing the concentration.

In some special locations with salt spray or acid fog, copper will first turn a strong red terra-cotta color, and then go rather quickly to a lime green even without a chemical patina. In these situations copper is less durable than usual and heavier gauges should be used.

The various natural colors of copper need to be taken into consideration when choosing the color scheme of the structure. The olive green over brown that copper eventually develops complements yellow and green hues. Copper might be halted in patina, naturally or with coatings, at the russet-brown stage, which might go well with pinkish and brown colors. Bright shiny copper is difficult to maintain and is seldom achieved for any extended time. One of the best products for attempting this is a lacquer called Inralac, but lacquers can fail unevenly and look poor in the long run. Paste wax fortified with chelating agents can also provide halting of the aging process on copper, and it will fail more evenly than lacquer, but it must be applied more often. ♦

Don Miller is owner of The Copperworks of Don Miller, Orange, CA. More information about Don's company can be found in the supplier listings on page 145.

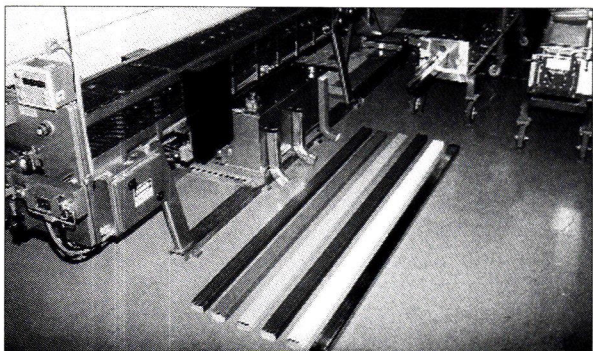
BUYING GUIDE TO GUTTERS & LEADER BOXES

About This Buying Guide

To create this Buying Guide, the Editors contacted 34 suppliers of Gutters in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 12 suppliers you'll find on this page because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

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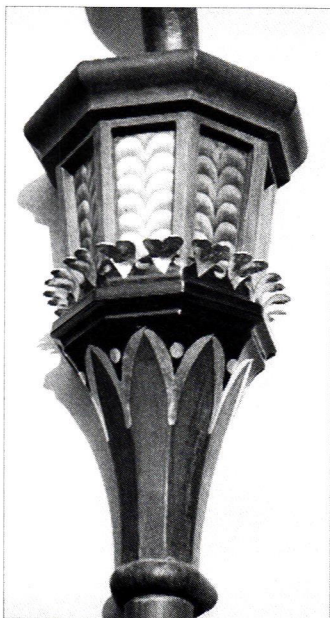
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Artist Don Miller's bronze & copper raingutter hardware has a historic look for period styles, but exceeds historic standards of strength. Also, lists of other raingutter suppliers; green-patina formula for large exterior surfaces. *Write in No. 2000*



THE COPPERWORKS OF DON MILLER created this Tudor leader box with a custom patina pattern and 23-karat gold leaf. *Write in No. 2000*



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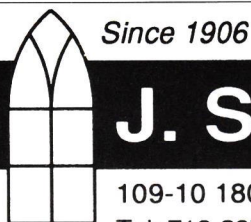


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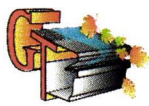


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CALENDAR OF EVENTS

CLASSICAL ARCHITECTURE SUMMER SCHOOL. Six-week intensive course at the Institute of Classical Architecture's New York headquarters offers professional-level training in planning and designing using the traditional tools of classicism. The course culminates in a design studio project involving a real urban planning issue currently confronting a New York City community. Course runs from **June 15 to July 28, 2001**; applications close March 31. For course details, contact the Institute at (917) 237-1208, e-mail institute@classicist.org, or log onto www.classicist.org.

WOOD: AN AMERICAN TRADITION. The National Building Museum, Washington, DC, has mounted a new exhibit exploring the varied role of wood in American building. The exhibit focuses on four major wood construction methods: log construction, timber framing, balloon framing, and platform framing. The show includes a log cabin, antique wooden tools, furniture, architectural ornaments, and materials from plywood to fine veneers. The exhibit is open through **April 22, 2001**, Mondays to Saturdays, 10 a.m. to 5 p.m.; admission is free. Call (202) 272-2448 or visit www.nbm.org.

VENETIAN PLASTER WORKSHOPS. Two-day hands-on workshops demonstrating the techniques of working with Kolcaustico Venetian Plaster are being held from March through October in New York City, Orlando, FL, and Los Angeles, CA. One-day workshops are also scheduled for Chicago, Minneapolis, Dallas, and other cities. Classes are small and offer personal attention. For full details, call Sepp Leaf Products at (800) 871-7377 or log onto www.seppleaf.com.

HISTORIC PRESERVATION COURSES. The Campbell Center for Historic Preservation Studies, Mt. Carroll, IL, has just released its schedule of short courses running from May through September in the broad areas of: (1) Historic Preservation; (2) Care of Collections; (3) Conservation Refresher Courses. For full program details, call (815) 244-1173, or log onto www.campbellcenter.org.

AIA 2001 NATIONAL CONVENTION & EXPO. The Denver Colorado Convention Center will be host to the Am. Institute of Architect's Annual Meeting and Expo, **May 17-19, 2001**. Theme for the Meeting is "Leaders and Partners in Creating Community." AIA members can earn the 18 Learning Unit hours needed to maintain AIA membership while in Denver. **TRADITIONAL BUILDING** Magazine will be sponsoring Restoration Products Pavilion at the Expo. For more information on the Expo and Restoration Products Pavilion, Fax (718) 636-0750.

WORKSHOPS ON EARLY AMERICAN TRADES. "Flat-Wall Plastering," "Lime Mortar Masonry," "Brass and Coppersmithing," "Tinsmithing," and "Reproducing Aged Furniture Finishes," are among the 13 hand-on workshops being offered this summer at historic Eastfield Village, Nassau, NY. Workshops range from two to four days, and registrants are lodged in the historic buildings that are part of the Village. For full details, call (518) 766-2422.

AIC ANNUAL MEETING + CONSERVATION OF OUTDOOR MONUMENTS.

The 29th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works (AIC) will be held **May 29-June 5, 2001** at the Adam's Mark Hotel in Dallas, Texas. The Architecture Specialty Group (ASG) will be hosting a day-long session on the conservation of wood, stone, and metal outdoor monuments. For more information, log onto the AIC's website at <http://aic.stanford.edu>. Or contact AIC directly at (202) 452-9545 or e-mail at InfoAIC@aol.com.

HISTORIC STONE RESTORATION TECHNIQUES: Cleaning and restoration of exterior and historic stone requires a different approach than interior stone. A one-day workshop exploring these specialty techniques will be held **July 14, 2001** in Longwood, FL. Registration fee is \$250; seminar is sponsored by the National Training Center for Stone & Masonry Trades. For more details, log onto the Center's website at www.ntc-stone.com.

RESTORATION + RENOVATION SHOW & CONFERENCE. Next venue for the Restoration + Renovation Show and Conference, the largest preservation event in the U.S., is scheduled for the Fairmont Hotel, New Orleans, **Sept. 6-8, 2001**. For full program details, call (800) 982-6247 or log onto www.restorationandrenovation.com.

PRESERVATION TRADES WORKSHOPS. IPTW 2001 is scheduled for **Oct. 26-28, 2001** at Floyd Bennett Airfield, Gateway National Recreation Area, Brooklyn, NY. For the event, the Preservation Trades Network (PTN) is partnering with the National Park Service, Jamaica Bay Unit. Plans call for special one-day workshops at Ellis Island and Historic Richmond Town on Staten Island. Emphasis in all workshops is a hands-on approach that will help practicing professionals upgrade their preservation skills. For more details, log onto www.ptn.org.

HISTORIC PRESERVATION & CULTURAL RESOURCE MANAGEMENT: The National Preservation Institute is conducting a series of seminars throughout the year at various cities around the U.S. Seminars, which run from one to three days, bring distinguished faculty to highlight state-of-the-art practice in important areas of historic preservation and cultural resource management. For details, consult www.npi.org or call (703) 765-0100.

WORKSHOPS: ORNAMENTAL PLASTER, SCAGLIOLA, VENETIAN PLASTER. Master craftsman conducts hands-on workshops in all of the traditional ornamental "wet plaster" skills throughout 2001. Workshops run from one to several days; customized workshops can also be arranged. For details and schedule, log onto www.masterofplaster.com, or call 800-352-5915.

DECORATIVE PAINTING WORKSHOPS. Professional-level courses and workshops in a wide variety of traditional finishes are offered by Vignini Studios, San Antonio, TX, through July 2001. Subjects include: Fresco, Murals, Venetian Plaster, Grottesca, Scagliola, and Trompe L'Oeil. For full program and registration details, log onto www.vigninistudios.com, or call (877) 977-3289.

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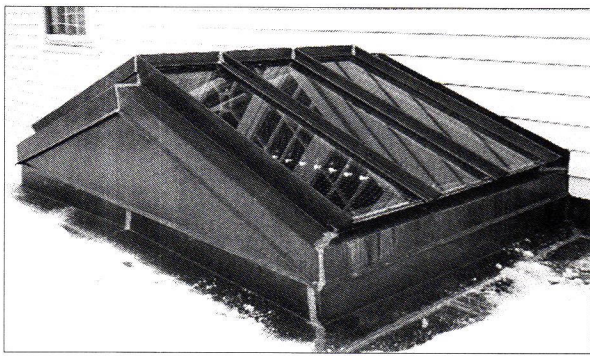
SEE OUR DISPLAY AD
ON PAGE 101.

WRITE IN NO. 1210

BUYING GUIDE TO SKYLIGHTS

About This Buying Guide

To create this Buying Guide, the Editors contacted 31 suppliers of Skylights in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 10 suppliers you'll find on this page because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



CHARLES RIVER RESTORATION constructed this copper-frame skylight in a gabled style with wire-reinforced glass, over the entryway of a residence in Boston, Mass. Write in No. 1348

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800-759-6985; Fax: 847-816-0425
28662 N. Ballard Drive
Lake Forest, IL 60045

Specialized architectural products include vaults, ridges, pyramids, and polygons; standard curb-mount skylights, and pool and leisure pavilions. Skylights include arch, cone, dome, flat-panel, lean-to, multiple-unit, operating; framing materials in aluminum.

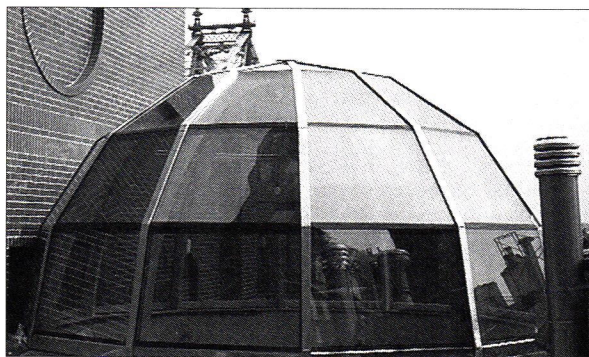


Skylights in CS CONSERVATORIES' Solarite line of skylights are available in almost any imaginable style. Write in No. 454

CS Conservatories
800-873-3966; Fax: 610-317-0582
www.creativestructure.com
Hellertown, PA 18055

Designs and manufactures conservatories and solariums; framed in wood using mortise-&-tenon joinery; high-performance insulated glazing available; optional cedar,

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This domed skylight was constructed by FIORE SKYLIGHTS from copper-clad aluminum with insulated glass, for a residence in New York City.

Fiore Skylights, Inc.
856-346-0118; Fax: 856-346-9332
700 Grace Street
Somerdale, NJ 08083

Standard or custom residential skylights; all glazing options, including high-performance insulated glass, acrylic, polycarbonate panel. Finish options include standard painted finishes, fluoropolymer coatings, anodized or copper clad finishes. Custom residential units. Styles include arch, cone, dome, flat-panel, lean-to, and multiple-unit.

Flex-Lite Corp.
561-995-7763; Fax: 561-994-8824
543 NW 77th Street, Suite 100
Boca Raton, FL 33487

Large or moderate-size GE Lexan Multiwall systems for skylights, enclosures, patio covers, and much more. Styles include arch, cone, flat-panel, lean-to; frames fabricated from aluminum.



This hand-crafted skylight from GLASS HOUSE features a cypress frame and lead-coated copper exterior components. Write in No. 1870

Glass House
800-222-3065; Fax: 860-974-1173
50 Swedetown Road
Pomfret Center, CT 06259

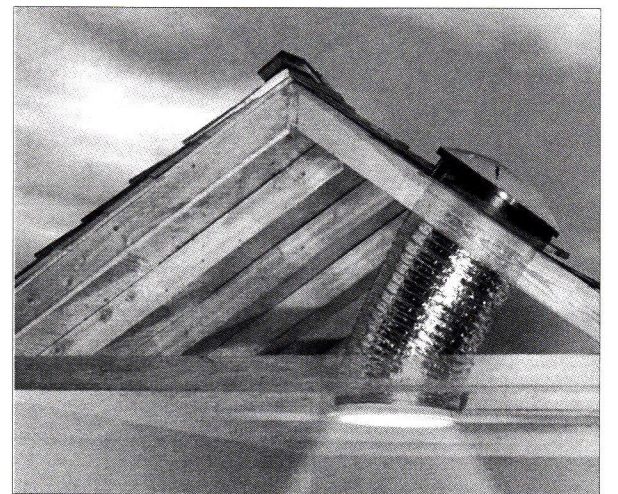
Designs, fabricates, and erects conservatories, solariums, and specialty skylights from a diverse choice of styles, materials, and finishes, and "state of the art" glazing. Ornamental metalwork, copper-clad options, variable trim enhancements and accessories. Skylight styles include lean-to, multiple-unit, operating, octagonal, pyramidal, and ventilating. Framing materials include aluminum, steel, and wood. Write in No. 1870

Imperial Florian Design Cent.
888-886-4527; Fax: 718-224-0700
www.greenhousetrepairs.com
Flushing, NY 11361

Supplier and installer of sunrooms and greenhouses throughout the tri-state area. Skylight styles include flat-panel, lean-to, operating, and ventilating; glazing in acrylic and glass; framing materials in aluminum and wood.

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissance-online.com
Leola, PA 17540

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www.historicalarts.com
West Jordan, UT 84088

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Kayne & Son Custom Hardware
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www.brwm.org/kayneandsoncustomhardwareinc
Candler, NC 28715

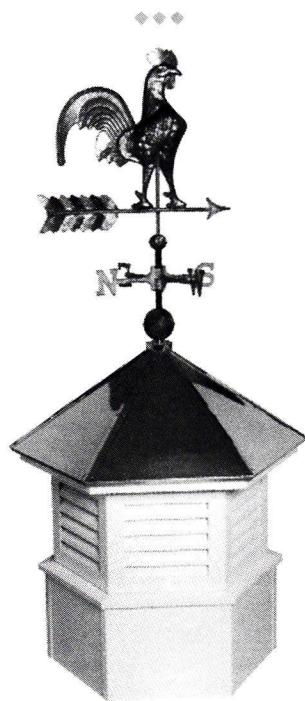
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www.klynchandsons.com
Wilton, CT 06897

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NEW CONCEPT LOUVERS' large rooster weathervane is seen here mounted on one of the firm's hip-roofed hexagonal cupolas. *Write in No. 1264*

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Rutland Architectural Copperwork & Gutter
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5980 Lakehurst Dr.
Orlando, FL 32819

Continuous half-round gutters; specialize in architectural copperwork. Supply cast copper scroll hangers. Gutters in 5-in., 6-in., and 7-in. sizes. Also, finials, cupolas, and chimney caps. *Write in No. 8061*

Waskiewicz Metal Sculpture
413-568-0548; Fax: 413-564-6028
www.weathervanesculpture.com
Westfield, MA 01085

Metalworking studio has produced sculpture and weathervanes since 1989. Freehand hammered from copper, brass, and stainless steel, each piece is one of a kind. Traditional or custom, if you can imagine it, it can be made. Full-bodied, swell-bodied, and silhouette weathervanes; metals include copper, brass, lead-coated copper, and stainless steel.

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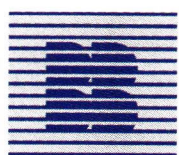
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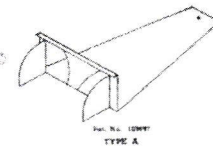
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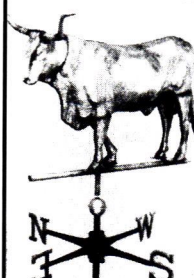
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BUYING GUIDE TO BIRD CONTROL

About This Buying Guide

To create this Buying Guide, the Editors contacted 36 suppliers of Bird Control in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 8 suppliers you'll find on this page because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

ABC Architectural Bird Control
888-212-8682; Fax: 309-755-1865
www.abcbirdcontrol.com
East Moline, IL 61244

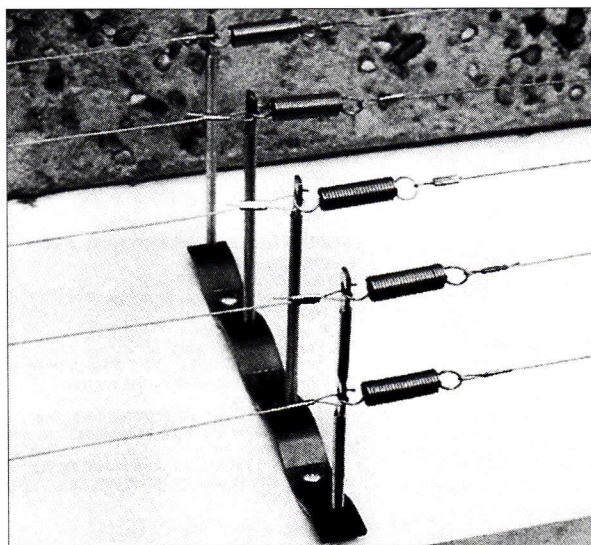
Source for effective, non-lethal and durable bird and animal barriers and repellents. Specializing in humane bird-exclusion products. Provides safe, economical and long-lasting products including two types of bird netting, stainless-steel wire barriers, bactericides, surface disinfectants, visual deterrents, and more.



BIRD BARRIER's StealthNet protects these columns and capitals from unwanted birds.

Bird Barrier America
800-503-5444; Fax: 310-527-8005
www.birdbarrier.com
Carson, CA 90746

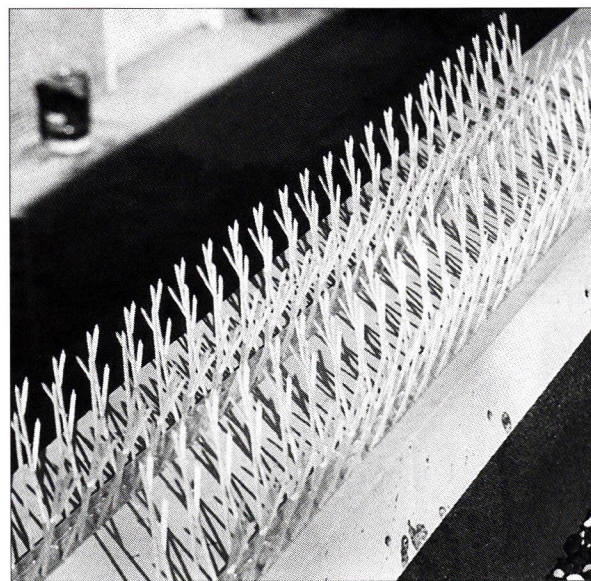
Effective, comprehensive line of bird-deterrent products, including Bird-Shock electrifies track, Bird-Flite spikes, Bird-Coil, StealthNet, Gutter-Point spikes and a variety of specialty products for unique applications.



Bird Wire 2000 from BIRD-B-GONE is a low-profile, low-cost deterrent made up of stainless-steel posts and nylon-coated wire. Write in No. 1352

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www.birdbgone.com
Mission Viejo, CA 92692

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Bird-X, Inc.
800-662-5021; Fax: 312-226-2480
www.bird-x.com
Chicago, IL 60607

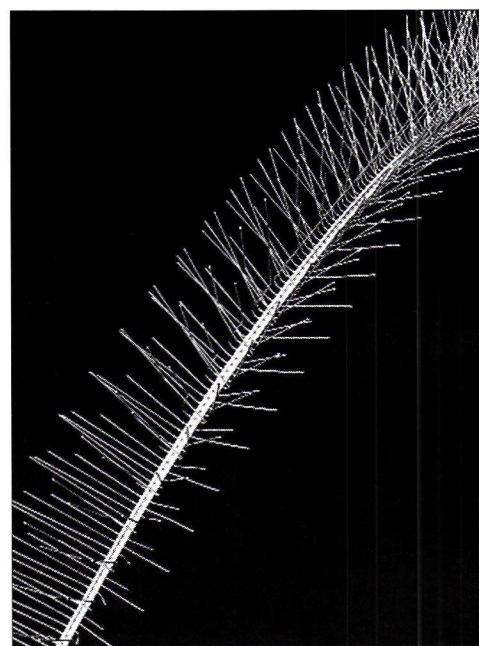
Complete line of products for repelling birds & other pests: SPIKES Needle Strips, sticky gels, net, ultrasonics, visual devices. Projects include schools, hospitals, museums, industrial, commercial, & residential properties. Metal-coil systems, electric/electronic systems, netting, repellent decoys, sonic systems, disinfectants. *Write in No. 3230*

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Woburn, MA 01801

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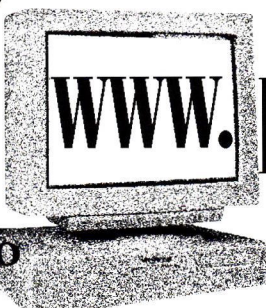
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pich is encased in a steel-and-concrete structure, a regional-history museum called the Iron Range Interpretive Center. Rajko-vich created a rectangular gallery and oval rotunda there, with Michelangelo's life as a subtext. The gallery section, hung with portraits of young Perpich, represents Michelangelo's early years refining Classicism in provincial Florence (one mahogany portrait frame, for instance, is based on a window surround at Michelangelo's Medici Palace in Florence). The rotunda signifies both Michelangelo's Rome phase, handling St. Peter's dome, and Perpich's tenure in the Capitol. The column order throughout both spaces is Ionic: "A memorial calls for a more lofty and refined order than Doric," Rajkovich explains, "and yet this isn't a place of worship, so Corinthian wouldn't be appropriate." Columns and pilasters throughout are paired, because the governor always insisted — in spite of conservatives' protests — that his wife was his equal partner in governance.

When she, her family, and friends saw the memorial for the first time


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WRITE IN NO. 3230



In a bland Kohn Pedersen Fox office tower in downtown Chicago, Rajkovich transformed masonry window dividers into stout Doric piers and rerouted ducts so that the acoustic-tile ceiling could be vaulted instead. Photo: Thomas Norman Rajkovich

and learned about its complicated iconography down to the acorn cap, Rajkovich recalls, many of them burst into tears. U.S. senators attended the opening, as did representatives of a huge range of political groups, ethnicities, and white- and blue-collar professions. Rajkovich handed out a list of every millwork supplier, plasterer, and light-fixture maker involved — "the kind of list," he says wistfully, "that my grandpa never made it onto."

In Bloom

He's since taken on projects as minor as a Biedermeier bed (for Perpich's son) and as lavish as the renovation of a 236-acre estate for a manufacturing tycoon. He's also building up frequent-flyer miles, supervising sites as far afield as Virginia and Rhode Island. He's angling for more public commissions, such as a farmers' market hall for Evanston: Vines would serve as astragal moldings on its Tuscan columns, and its trusses would end in carved farm implements. He's educated so many clients so well, he says, "they're remarkably conversant now about ideas like public and private realms, sequences and interconnections — and the more connoisseurship we can instill, the easier it is for us to do good architecture." Although he's not actively teaching young architects-to-be right now, he'd like to found a department for a midwestern university. Students at too many Classical programs these days, he points out, still believe that simply throwing in a few allegorical statues or inscribed plaques can make architecture resonant.

"That approach is just a one-liner, it's signage," he laments. "It doesn't reward a second or a third viewing: Once you've seen Mercury or Justice or the word 'Wisdom' carved over the doorway, you've seen it. For me, architecture has to be more about nuance. For me, it has to be about the acorn missing." ♦

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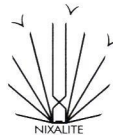
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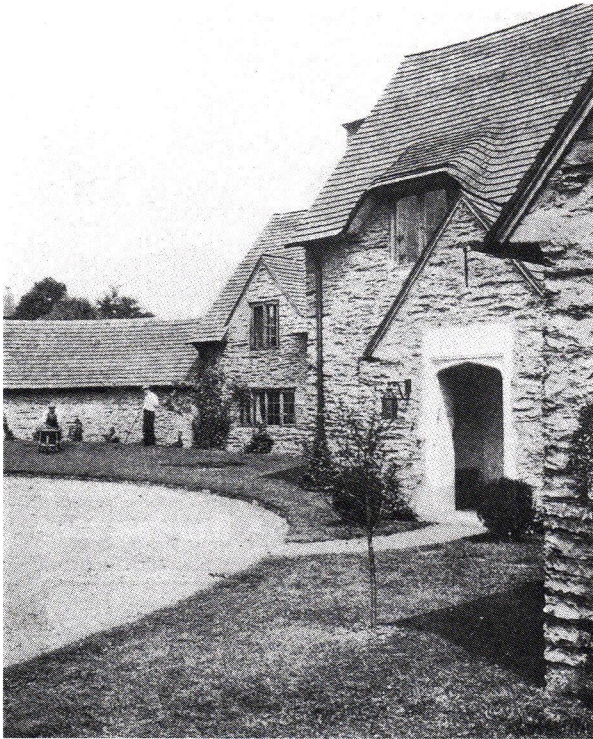
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Dulles front elevation.

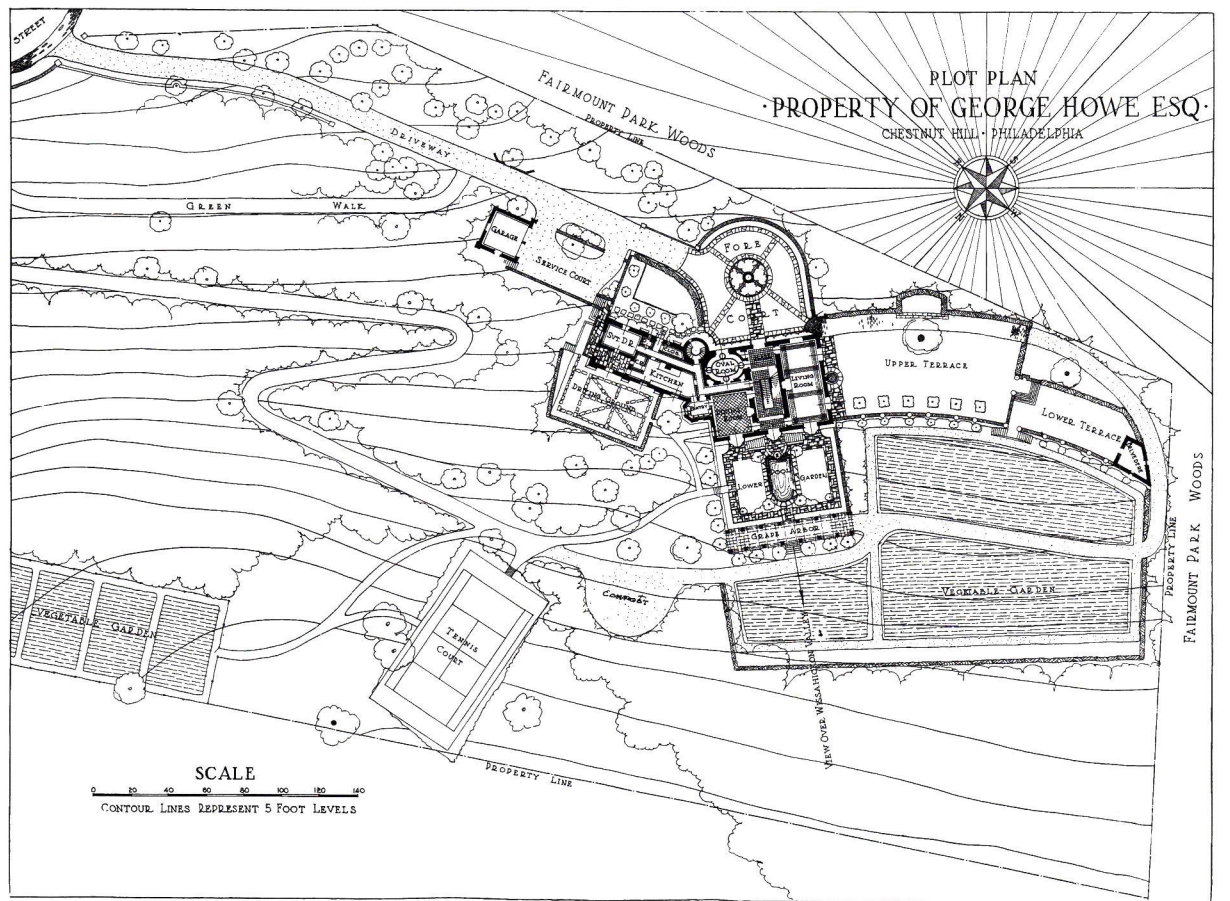


Dulles living-room interior.

interiors on those of rural English dwellings that they had previously measured and drawn. Referring to the floor plan and scaled drawings of the interior elevations of the dining room, we see that the dimensions are a room height of 10 ft., a width of 15 ft., and a length of 25 ft. (See drawing of Dulles interior on page 160.) The relationship of room height to width to length is 10 to 15 to 25 or a ratio of 2:3:5. The same ratio is used for the configuration of the living room and book room, and generates a very pleasant space where the width and length of the room are generous while the room height is intimate yet comfortable.

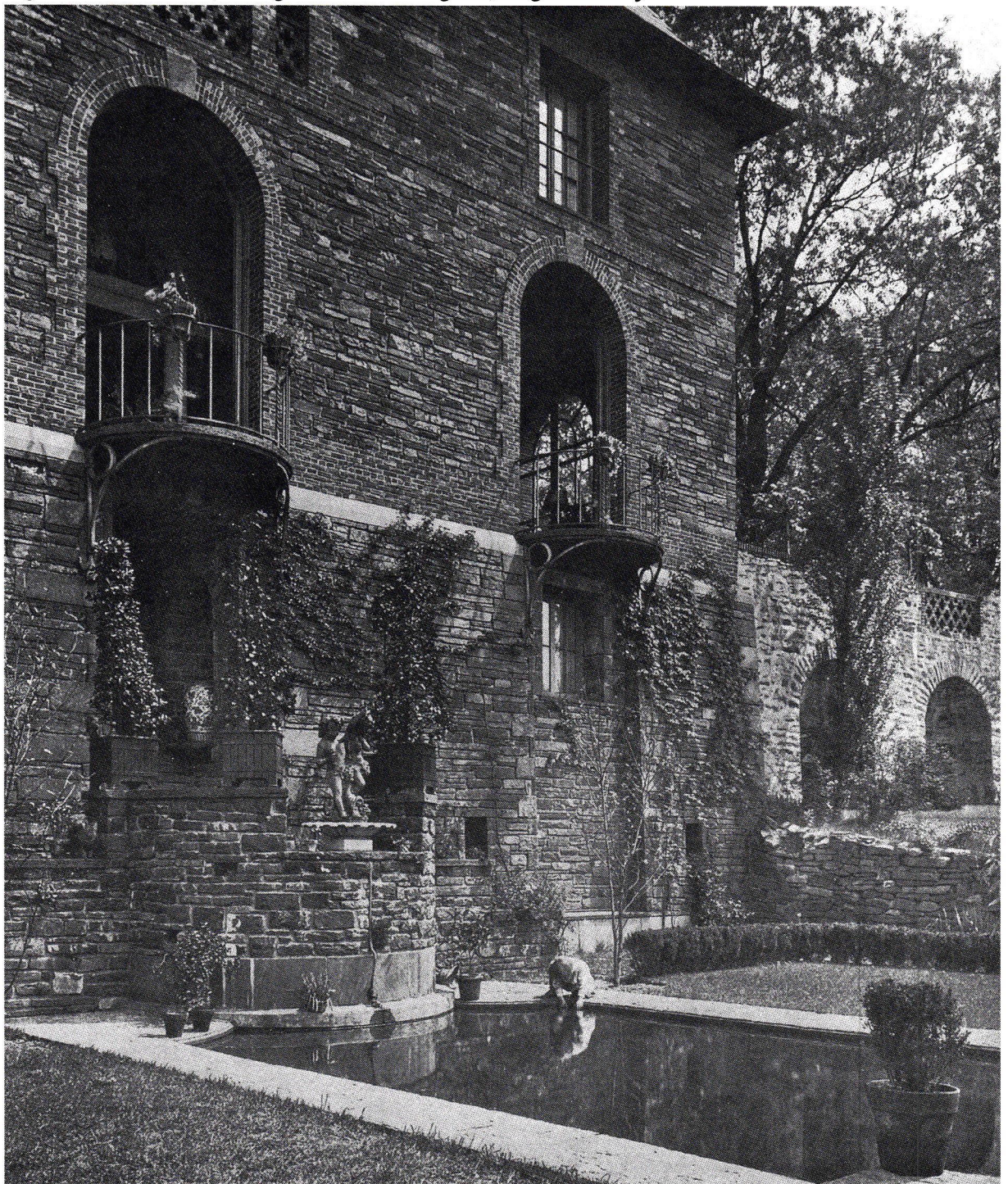
II. High Hollow — The Home of George Howe, Chestnut Hill, Pa.

In 1913 Howe designed and built his home, High Hollow, on a secluded site bordering Fairmount Park and overlooking the Wissahickon Valley in Chestnut Hill, a pastoral railroad suburb located within the city limits of Philadelphia. Howe's skillful manipulation of the traditional central-hall floor plan created a dramatic central entry hall that enforces the interplay between the interior and exterior spaces of the building. (See site plan above.) The central entry hall of the family quarters offers two views of the gardens and the Wissahickon Valley below. As one enters the hall, an arched opening frames the northern vista from the entry-hall balcony and an open descending stairway connects the entry to a ground-floor balcony that overlooks the lower garden and Fairmount Park. (See balcony and garden photo above). The first-floor windows are glass doors that slide into the walls for direct access to the western upper terrace and afford an unobstructed view of the Wissahickon Valley. The second-floor bedrooms facing Fairmount



High Hollow site plan, which shows Howe's skillful manipulation of the traditional central-hall plan.

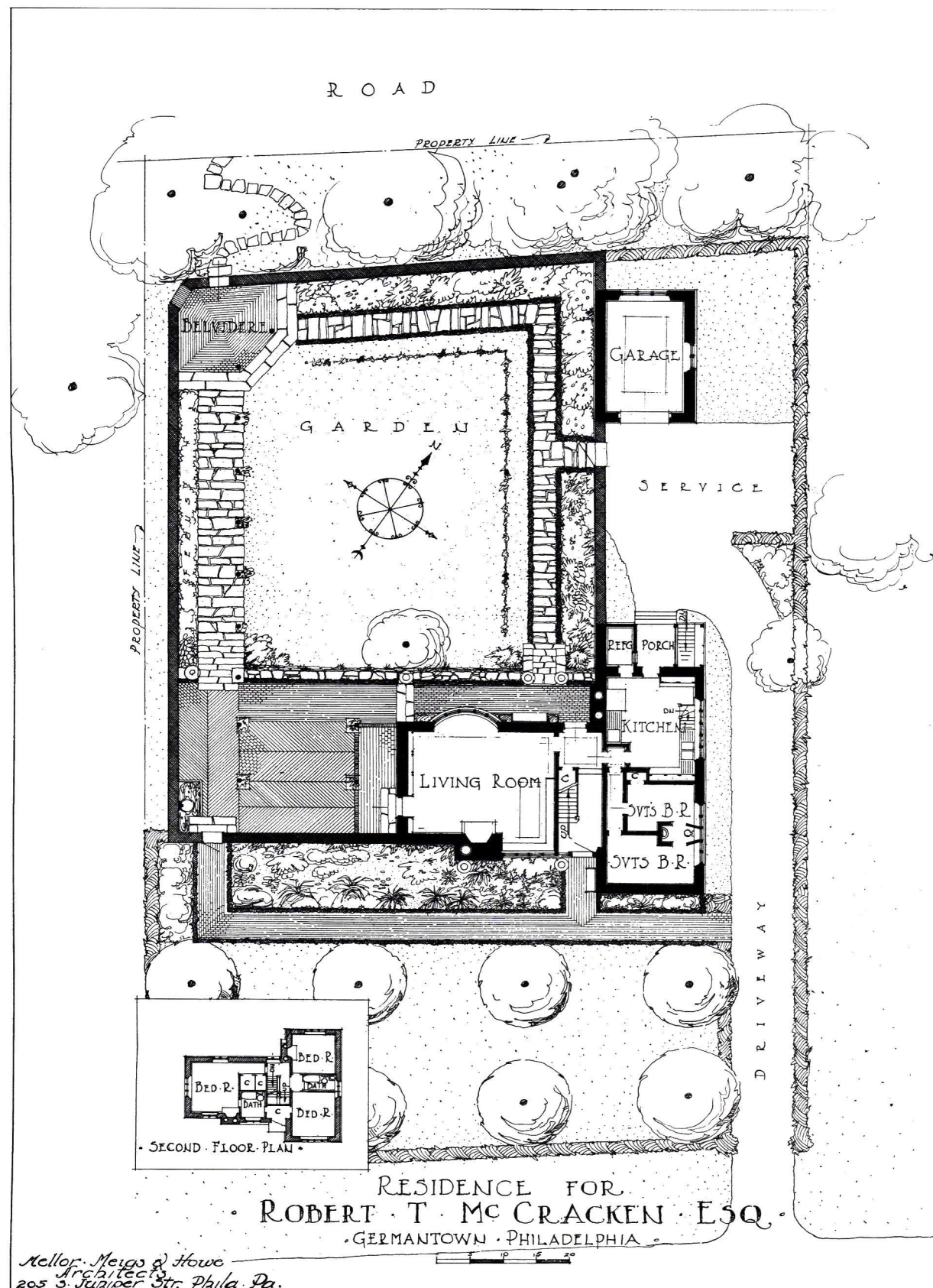
High Hollow rear elevation, showing balconies and lower garden, along with walls of local stone intermixed with brick.



Park are connected by a Serlian-arched open loggia, providing a third vista of the valley below. (See balcony and garden photo above.)

High Hollow also demonstrates Howe's ability to transform the massing and nuances of vernacular building into an architecture that is a balanced yet lively mixture of different building types and materials. The walls of High Hollow are laid up in a local

multi-colored stone with brick stringcourses. The brick edges at the jambs and heads of the masonry openings and the steeply pitched roof evoke the feeling of a Norman farmhouse. At the same time, High Hollow has the appearance of an Italian villa with its lower garden fountain and pool, deeply recessed arched first-floor windows, and second-floor Serlian-arched loggia capped with a pedimented



McCracken site plan is based on a series of tightly integrated multi-level spaces.

McCracken front elevation, showing how the living room wall merges into the high garden wall.



gable. The western terrace and its stone base with semi-circular recesses suggest the garden terrace of the Villa Madama. Howe's imaginative and resourceful combination of French, Italian, and local elements in High Hollow created a startlingly unique yet colloquial building. Robert A.M. Stern called High Hollow "the standard for fashionable country design around Philadelphia.... Often imitated, this

beautiful house, certainly a minor masterpiece, was never surpassed by Howe or by the many architects who came to design in his manner."

III. The Robert T. McCracken Residence, Germantown, Pa.

Although the Robert T. McCracken residence is a small house built with a modest budget, it is one of

the finest building and landscape ensembles designed by Mellor, Meigs & Howe. Using simple and direct means, Arthur Meigs created a variety of tightly integrated multi-level terraces, gardens, and exterior spaces. This Wissahickon schist-stone house is a T in plan with the long dimension parallel to a public street. (See site plan at left.) To the right, a driveway leads back to a service court with a garage connected to the house by a stepped wall that screens the edge of a terraced garden. The exterior wall of the living room merges into a high stone garden wall parallel to the street, which buffers the rear of the house and the garden from the road. The garden walls of the living room continue along the perimeter of the property, creating a garden room with pergola adjacent to the living room and enclosing the sunken garden. Nestled in the corner of the garden is an open hexagonal-shaped Belvedere for viewing the gardens and house.

Always focused on the art of constructing buildings, Mellor, Meigs & Howe experimented with the expressive treatment of materials. The first-floor windows have heavy wood-plank lintels and the second-floor windows have rough monolithic stone lintels quarried on the site. The concrete lintel and quoins of an exterior door were cast on site using rough lumber forms to texture the surface of the concrete, and were tinted to resemble limestone. Interior doors are made of vertical planks and horizontal battens secured with iron pegs and hung with strap hinges and pintles driven into the door jamb. The street facade of the living room has a projecting chimney with flanking eyebrow and gable dormers as its principal feature. The chimney is battered stone until it breaks the eave line and then changes to brick. The palette of vernacular materials enhances the rural character of the building.

"These architects are prophets because they preach an artistic truth in commercial times and put it into practice...."

— Owen Wister, *Preface, A Monograph of the Work of Mellor, Meigs & Howe*

On the preface page of the monograph is a quote from Cicero's *De Officiis*, which summarizes Mellor, Meigs & Howe's commitment to the innovative use of classical and traditional precedent and their conviction that it is the responsibility of each generation of architects to study the past, to improve the forms and methods that the past has given them, and having done so, to share this knowledge with the next generation of architects. The quote is "*Pati ab igne ignem capere, si quis velit*" and means "To let somebody light the fire from our fire, if he really wants to." This belief in a continuum of architectural thought and evolution was expressed by George Howe, who felt that the architect's "aim must be to contribute ... to the creation, not just of architecture ... but of an architectural style, expressive and worthy of our time. A great style is not made by uttering words.... A great style is not made at all. It is discovered by a host of explorers with their minds and hearts full of the thoughts and feelings of their day. When it is discovered, it becomes the property of the whole culture, to draw on as it wills...." The buildings and landscapes created by Walter Mellor, Arthur Meigs, and George Howe are the legacy of their discovery of "an architectural style, expressive and worthy of our time." *A Monograph of the Work of Mellor, Meigs & Howe* is both a record of their exploration as well as an inspirational guide for contemporary designers who wish to create enduring buildings and landscapes of great refinement and imagination. ♦

James S. Collins is a practicing architect in New York City and Greensboro, N.C., who designs new traditional buildings and interiors as well as appropriate additions to existing residential, institutional, and historic structures. He has taught the practice and theory of architecture and interior design at Moore College of Art and Design, The Institute of Classical Architecture, and Parsons School of Design. He is the author of the new introduction to *A Monograph of the Work of Mellor, Meigs & Howe* recently re-issued by Architectural Book Publishing Company.

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A century ago, during the most dynamic period of growth in the city of Philadelphia, the architectural office of Mellor, Meigs & Howe produced residential design of great imagination and refinement. With the recent re-publication of *A Monograph of the Work of Mellor, Meigs & Howe*, the firm's established principles and methods are again made available — and are applicable — for architects and landscape designers today.

A MONOGRAPH OF THE WORK OF MELLOR, MEIGHS & HOWE: COUNTRY ESTATES, SUBURBAN HOMES & OTHER STRUCTURES

Preface by Owen Wister

New Introduction by James S. Collins

Architectural Book Publishing Company

Paul Wenzel & Maurice Krakow

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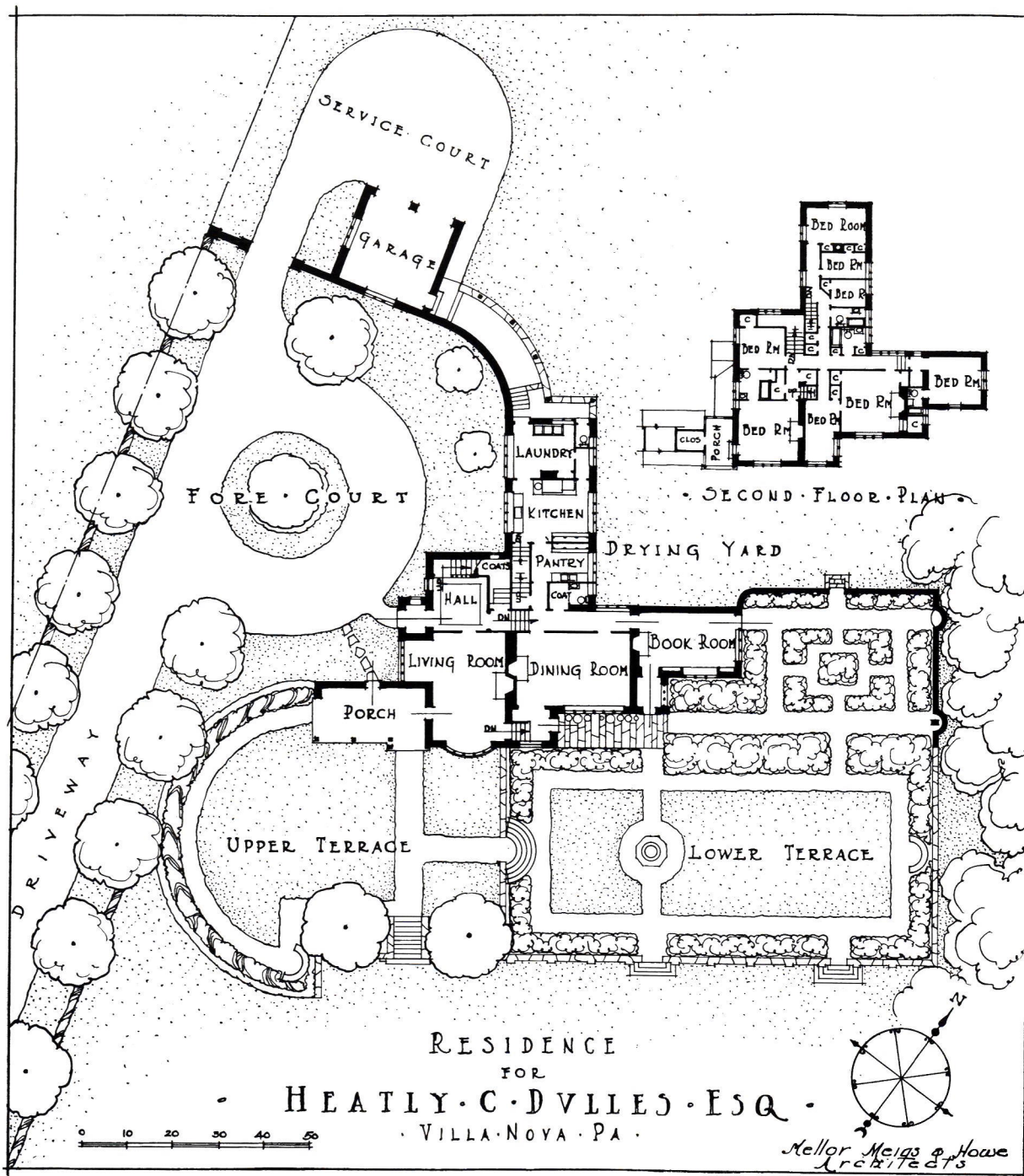
By James S. Collins

The architectural firm of Mellor, Meigs & Howe transformed American domestic design during the first third of the 20th century. By combining the local building traditions of Philadelphia with the rural architecture of England and France, they created a new American architecture for suburban and country houses. The publication in 1923 of *A Monograph of the Work of Mellor, Meigs & Howe*, which documents their most innovative projects from a corpus of over 130 houses and public buildings, established Mellor, Meigs & Howe as one of the leading architectural firms of their day. Their best-known country estates, High Hollow and the farmstead of Arthur E. Newbold, were two of the most published and copied designs in America before World War II. Houses, gardens, and public buildings based on the designs recorded in the *Monograph* can be found in every region of the United States. For this reason, *A Monograph of the Work of Mellor, Meigs & Howe* is one of the most influential books published on American domestic architecture. Its recent reprinting by the Architectural Book Publishing Company will once again present the work of architects Walter Mellor, Arthur Meigs, and George Howe — and allow us to examine their design principles and methods, which are as applicable for architects and landscape designers practicing today as they were nearly a century ago.

"Those that are concerned lest our inhabited world lose any beauty that can be saved, feel grateful to people like Messrs. Mellor, Meigs and Howe."

— Owen Wister, *Preface, A Monograph of the Work of Mellor, Meigs & Howe*

I. The Heatly C. Dulles Residence, Villa Nova, Pa. Mellor, Meigs and Howe's principal design tenet was the integration of the building and landscape as parts of a total ensemble, with the house and garden together forming a single design. The building and landscape merge into a unified composition that is a direct response to the views, orientation, topography, and configuration of the site. Walter Mellor masterfully executed this principle in his design for the Heatly C. Dulles residence (1917). The entrance drive runs along the edge of the property, leading to a motor forecourt with a concave wall that screens the service court and connects the garage to the kitchen ell of the house. (See site plan above) An open garden porch terminates the motor court. The house is T-shaped in plan, with the kitchen and pantry extending to the north and the living room,



Site plan for the Heatly C. Dulles Residence, Villa Nova, Pa.

dining room, and book room extending west to east. Although situated with neighbors on three sides and fronting a public street, the rooms and gardens are arranged to provide privacy for all of the principal rooms. The entry hall, garden porch, and concave motor-court wall buffer the house on the west while the kitchen ell and book room screen the property to the north. Mellor also manipulated the sequence of rooms, terraces, and garden walls to provide secluded views to garden terraces for each room. Terraces step down from the entry-hall and living-room levels to create separate walled gardens for the dining room and book room.

Emphasizing the Craft Tradition

Mellor, Meigs and Howe also sought to continue the legacy of craft that began with the rural farmhouses and prominent Georgian houses of Philadelphia. They adapted the character of old houses to their work by adhering to local precedents and vernacular

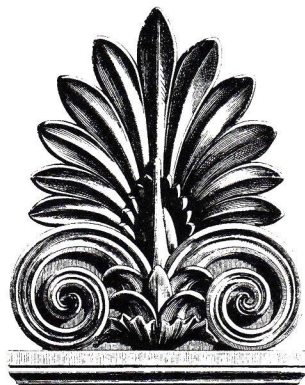
construction techniques. The exterior walls of the Dulles residence are a local Wissahickon schist stone pointed with a mixture of cement, lime, and light-brown gravel. This surface treatment is similar to the wall finish of early Georgian houses such as Wyck (1690) and Mount Pleasant (1761) of Germantown and Fairmount Park, respectively. This stucco wall treatment gives the masonry facade an almost-uniform surface that accentuates the plasticity of the facades and the varied silhouettes of the roofline.

The use of vernacular construction techniques and details continues on the interior of the Dulles residence. The first floor features chestnut wall panels, limestone chimney-pieces, and beamed ceilings typical of medieval English houses; the second floor, chimneypieces and trim based on prototypes dating back to the Revolutionary-era houses of the region. (See Dulles living-room interior on page 154)

Mellor, Meigs & Howe based the proportions of the

continued on page 154

THE PALLADIO AWARDS



Annual Awards Program To Honor Excellence in Traditional Residential Design

CO-PRODUCED BY: PERIOD HOMES MAGAZINE AND RESTORATION & RENOVATION EXHIBITION & CONFERENCE
THE ANNUAL PALLADIO AWARDS FOR 2001 WILL BE PRESENTED IN A CEREMONY
AT THE RESTORATION & RENOVATION EXHIBITION & CONFERENCE
MARCH 21-23, 2002 AT THE HYNES CONVENTION CENTER
BOSTON, MASSACHUSETTS

THE PALLADIO AWARDS PROGRAM

The Palladio Awards Program is designed to honor outstanding achievement in traditional design. The goal is to recognize project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through 2,500 years of the Western architectural tradition.

PALLADIO AWARD CATEGORIES

Palladio Prizes for Residential Architecture will be awarded in four categories:

- Restoration & Renovation Projects
- Adaptive Re-Use
- Sympathetic Additions
- New Construction

Four corresponding awards, co-produced by Traditional Building Magazine, will also be made for Commercial/Civic/Institutional projects.

DEADLINES & ENTRY REQUIREMENTS

Deadline for receipt of the completed Entry Package is Nov. 15, 2001. For complete details on the Awards Program, Judging Criteria, and Submission Requirements, fax queries to (718) 636-0750, or Write in No. 7777 on the Information Card in this issue. For more about the Restoration & Renovation Exhibition & Conference, call 800-982-6247.

IF YOU ARE ONE OF THE 8 WINNERS

- Winners of the Palladio Awards for 2001 will be announced during an Awards Ceremony at the Restoration & Renovation Exhibition & Conference, March 21-23, 2002 at the Hynes Convention Center, Boston, Mass. Attracting an average of 8,000 registrants, this Conference is the largest event in North America focused on traditional architecture and restoration.
- Winners will have the opportunity to give an illustrated presentation of their winning projects during a General Session at the Conference.
- Winners will also be honored at a special VIP dinner held during the Conference.
- Winning projects for Residential Architecture will receive full-color editorial coverage in the Summer issue of Period Homes.
- Winning projects will also be highlighted for 12 months in the Palladio Awards section of the Period Homes website.

PANEL OF JUDGES

Judging will be by a Panel of distinguished architectural designers selected by the Editors of PERIOD HOMES and TRADITIONAL BUILDING Magazines.

JUDGING CRITERIA

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time, while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: The projects should meet all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment.

The 8 Winners will be notified on February 1, 2002.

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